



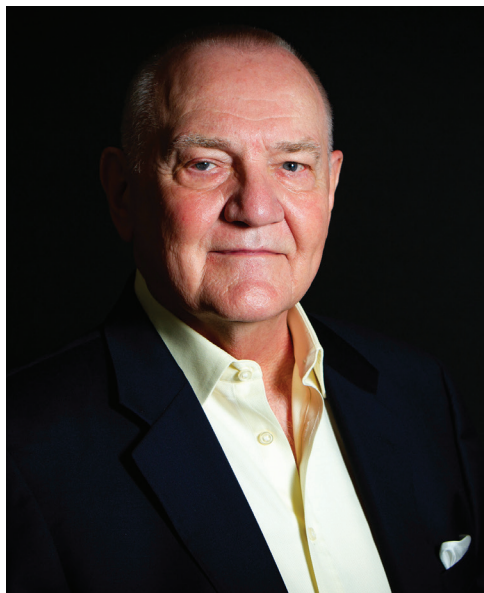
PALM SPRINGS
FRIENDS OF
PHILHARMONIC



2022-2023 SEASON

PRESIDENT'S MESSAGE

February 6, 2023



"Where words fail, music speaks." — Hans Christian Andersen

Most people assume that we fill our Palm Springs Friends of Philharmonic season by "picking and choosing" from a wide array of symphony orchestras that wish to perform for us. Not true. Given the compressed time frame of our January through March/early April series, we must actively recruit orchestras choosing to tour to southern California during our season. Then, we must coordinate various schedules with the busy McCallum Theatre calendar. During the past three seasons, this task has been exacerbated by the closing of the theatres and orchestras canceling tours.

Since her arrival early in 2020 our energetic Executive Director Marnie Duke Mitze has worked diligently to recruit a world class orchestra series for our community. Fortunately, we have several world class symphony orchestras nearby including tonight's Pacific Symphony. We are fortunate our Southern California orchestras are delighted to come perform for us – and you, our audience members, are no small part of that magic. You have a reputation as one of the best listening audiences in Southern California and beyond! We thank you for that.

For our 50th anniversary season in 2024, Marnie's aggressive efforts have gone further to recruit internationally acclaimed orchestras and conductors that have rarely or never performed for us. You will be excited to see our 50th anniversary lineup that we will announce in mid to late March.

We hope you enjoy tonight's concert by the amazing Pacific Symphony.

A handwritten signature in black ink that reads "Dean Kauffman". The signature is written in a cursive, flowing style.

Dean Kauffman, President

Palm Springs Friends of Philharmonic

Cover Photo: The *Vieuxtemps Guarneri* was built around 1741 by renowned Italian instrument maker Giuseppe Guarneri. The violin is named for Belgian violinist Henri Vieuxtemps who owned it during the 19th century. The instrument has also been used by Yehudi Menuhin, Itzhak Perlman and Pinchas Zukerman. In 2012 it was sold to a private collector at an undisclosed price, but reportedly for more than \$16 million, representing at that time the largest sum every paid for a violin. The purchaser subsequently provided lifetime use of the instrument to American violinist Anne Akiko Meyers who performed on our series with San Diego Symphony.

Palm Springs Friends of the Philharmonic

PROUDLY PRESENT

Pacific Symphony

Carl St.Clair, Conductor

Yefim Bronfman, Piano

Sponsored by Jane & Larry Sherman

February 6, 2023 at 7:30 pm

PROGRAM

SERGE PROKOFIEV

(1891-1953)

Suite from *Romeo and Juliet*, Op. 64

(40 minutes)

Montagues and Capulets

Juliet the Young Girl

Minuet

Masks

Balcony Scene

Tybalt's Death

Romeo and Juliet Before Parting

Romeo at Juliet's Tomb

— INTERMISSION —

ROBERT SCHUMANN

(1810-1856)

Piano Concerto in A Minor, Op. 54

(31 minutes)

Allegro affettuoso

Intermezzo: Andantino grazioso

Allegro vivace

Yefim Bronfman, Piano

JOHANN STRAUSS II

(1825-1899)

On the Beautiful Blue Danube, Op. 317

(9 minutes)

PROGRAMS AND ARTISTS SUBJECT TO CHANGE

AS A COURTESY TO THE CONDUCTOR AND ORCHESTRA ...

Please remain seated until the performers leave the stage at intermission and at the end of the program. Also, please do not applaud between movements of any musical composition. Friends of Philharmonic audiences are known for the warm and courteous welcome extended to visiting performers. Please help maintain this fine reputation. THANK YOU.

Photography and recording of any kind is strictly prohibited. Please remember to silence your cell phone.

Program Notes

Suite from *Romeo and Juliet*, Opus 64

SERGE PROKOFIEV

Born April 23, 1891, Sontsovka

Died March 5, 1953, Moscow

Late in 1934 the Kirov Theater in Leningrad approached Serge Prokofiev with the proposal that they collaborate on a ballet based on Shakespeare's *Romeo and Juliet*. Prokofiev agreed, and he completed the massive score by the end of the summer of 1935, but the project came to seem nearly as star-crossed as Shakespeare's young lovers. The Kirov Ballet backed out, and the Bolshoi Theatre of Moscow took over the project. Prokofiev's first plan had been to give the story a happy ending in which Romeo would rescue Juliet before her suicide, and he actually composed that version, explaining that "The reasons for this piece of barbarism were purely choreographic: living people can dance, the dying cannot." Fortunately, this idea was scrapped, but when the Bolshoi finally saw Prokofiev's score, they called it "undanceable" and refused to produce it.

While *Romeo and Juliet* languished in limbo, Prokofiev transformed excerpts from the ballet's 52 numbers into a series of instrumental suites. He made a suite for piano of *Ten Pieces from Romeo and Juliet* and assembled two orchestral suites of seven movements each (a third orchestral suite followed in 1946). Prokofiev took some movements for these suites directly from the ballet, but others he created by combining excerpts from different scenes. The first two suites were premiered in 1936 and 1937, and Prokofiev himself conducted their American premieres in Boston and Chicago. Wide performances of these suites meant that the music from the ballet was familiar to audiences long before it was produced on the stage.

The premiere of the ballet itself took place not in Russia but in Brno in 1938, without Prokofiev's participation. Preparations for the Russian premiere brought more trouble, including a fight between Prokofiev and the choreographer, disputes with the dancers (who at first found the music alien), and a threatened walk-out by the orchestra. When the premiere finally took place in Leningrad on January 11, 1940, it was a triumph for all involved, though Soviet ballerina Galina Ulanova, who danced the part of Juliet, touched on the ballet's difficult birth when she paraphrased the play's final lines in her toast to the composer after the opening performance:

*Never was a tale of greater woe,
Than Prokofiev's music to Romeo.*

The irony, of course, is that *Romeo and Juliet* has become Prokofiev's most famous stage work and one

of the most popular creations of his Soviet period: both Ulanova and Dame Margot Fonteyn achieved particular success with the role of Juliet.

The movements in Prokofiev's orchestral suites from *Romeo and Juliet* are not in chronological sequence—that is, he created these suites by arranging movements in sequences he felt would be effective in the concert hall, without regard to their order in the ballet. Conductors have felt free to prepare their own selection of movements from these suites, and this concert opens with eight excerpts from the ballet.

Prokofiev piles dissonance on top of dissonance at the beginning of *Montagues and Capulets*, and then the music forges ahead brutally on the swagger of the rival families. There is some wonderful instrumental color throughout the ballet, and this movement features a striking saxophone solo as well as interludes for muted viola glissandos combined with the sound of solo flute. The sprightly *Juliet the Young Girl* introduces the heroine, and Prokofiev's music captures the energy of the girl with racing violins. Some wistful interludes along the way, one of them marked *con eleganza*, suggest a depth to her character.

The *Minuet* accompanies the arrival of the guests at the party put on by the Capulets in Act I. The powerful opening figure alternates with more delicate material before this movement winks out very gently. The witty *Masks* depicts Mercutio and Benvolio's talking Romeo into crashing the ball at the Capulets and their stealthy approach.

In the *Balcony Scene*, soaring and rhapsodic love music alternates with ominous interludes marked *Inquieto*. This gives way to one of the most dramatic sequences in the ballet: *Tybalt's Death* depicts the terrific swordfight (a racing perpetual-motion for the violins), the fatal thrust, and a clod-hopping funeral march in which cellos and horns sing the funeral song above rolling drums.

Romeo and Juliet Before Parting brings some of the finest music in the ballet. The tender flute solo at the beginning sets the mood of love, which Prokofiev underlines with a solo for viola d'amore (a part usually undertaken by the modern viola); a horn call leads to a mighty climax, and the music fades into delicate (if troubled) silence. *Romeo at Juliet's Tomb* is marked *Adagio funebre*: grieving violins drive the music to a painful climax, and this falls away to stumble into numbed silence.

Piano Concerto in A Minor, Opus 54

ROBERT SCHUMANN

Born June 8, 1810, Zwickau

Died July 29, 1856, Eendenich

In September 1840 Robert Schumann married the young Clara Wieck, one of the finest pianists in the world, and in that happy first year of marriage he wrote over 130 songs. But Clara was anxious that he try something more ambitious. In her journal she wrote, “My greatest wish is for him to compose for orchestra—that’s his field. May I succeed in leading him to it.” In the spring of 1841, she got her wish: Schumann composed his “*Spring*” *Symphony* and sketched a further symphony, but he also pressed on with another project, this time with his wife specifically in mind. He composed what he called a *Concert Fantasy* for piano and orchestra, and Clara (eight months pregnant) tried it out at a private rehearsal with the Leipzig Orchestra that summer. But Schumann could find no publisher interested in a one-movement piece for piano and orchestra, and the music stayed on the shelf for four years. Then in the summer of 1845 Schumann returned to it, wrote a finale, and composed the middle movement last. What had begun as an individual movement had become a piano concerto.

Clara was delighted: “Robert has ... done a fine last movement ... I am very glad, because I have never had a large-sized bravura piece from him.” She played the premiere in Dresden on December 4, 1845, with Ferdinand Hiller conducting, and repeated it in Leipzig on New Year’s Day 1846 with Mendelssohn on the podium. It was soon played throughout Europe, and it remains one of the most popular piano concertos ever written.

Yet it has a unique form. This is not a virtuoso concerto, a style that was becoming popular by the middle of the nineteenth century. Schumann said: “I cannot write a concerto for virtuoso; I shall have to contrive something else.” But neither does he return to the classical model of Mozart and Beethoven, with its symphonic argument advanced mutually by soloist and orchestra. This is a much smaller-scaled conception, more intimate in character, with the piano right at the center. Recognizing that his concerto did not conform to any existing model, Schumann called it “something between symphony, concerto and grand sonata.” Yet it would be a mistake to underestimate the ingenuity of this concerto. Despite a period of composition that stretched over four years, this music is beautifully unified around one main theme, which appears in all three movements, imaginatively varied on each appearance.

Schumann gives each movement an Italian tempo marking but modifies each of these with an important qualification meant to suggest the music’s character. The opening movement is the expected *Allegro*,

but Schumann specifies that it should be *affettuoso*: “affectionate.” He instantly reverses classical form by having the piano introduce the orchestra: its cascading chords lead to the woodwinds’ statement of what will be the concerto’s central theme, here marked *espressivo*. The piano plays virtually throughout this concerto: the orchestra’s role is to accompany and sometimes to repeat or expand the soloist’s melodies. Characteristically, Schumann writes out a cadenza himself rather than allowing soloists the opportunity to write their own—he was afraid that too brilliant a cadenza would violate the gentle spirit of this music. The coda, a brisk march derived from the main theme, propels the movement to its firm close.

Schumann calls the middle movement an *Intermezzo* and marks it *Andantino grazioso*. Graceful it certainly is, with soloist and orchestra offering a delicate question-and-answer opening section and cellos soaring in the middle. The concerto’s main theme reappears in the transition to the finale as a tantalizing foretaste of what is to come, and this bursts to life at the *Allegro vivace*, where the piano thunders out the theme-shape in its most powerful manifestation. The finale is in sonata form, and Schumann treats the main theme to some vigorous counterpoint (and some wonderful rhythmic displacements) along the way before rushing to the close of this unique concerto, music that is fired in every measure by its creator’s love for his wife.

On the Beautiful Blue Danube, Opus 317

JOHANN STRAUSS II

Born October 25, 1825, Vienna

Died June 3, 1899, Vienna

On the Beautiful Blue Danube has become the most famous and best loved of all Strauss waltzes, and so it is strange to learn that this waltz was originally composed for voices on an absurdly empty text by a minor Viennese police official. Not surprisingly, the music was a failure at its premiere on February 23, 1867, and—in a spectacular misjudgment—Strauss said: “The waltz was probably not catching enough.” But, freed of the text, the waltz quickly caught on in a Vienna still recovering from military defeat at Königgratz the year before at the hands of the Prussians, and since then this waltz has become a virtual symbol of the city.

On the Beautiful Blue Danube is a celebration of the city’s setting and of the great river that runs through Vienna on its way to the Black Sea. In a larger sense, the waltz is a celebration of Vienna itself, and it is worth quoting Strauss on the meaning of that city to him: “If it be true that I have some talent I owe its development to my beloved native city, Vienna. Vienna! I drink to her! May she grow and prosper!”

The *Blue Danube*, as it has become known, begins with a slow introduction full of the rich sound of horns and cellos, and gradually this is transformed into the opening waltz. There are in fact five different waltz-sequences in the *Blue Danube*, each of a slightly different character. These waltzes—by turns graceful, animated, and always elegant—need little description. This is music simply to enjoy, and at the end Strauss drives his dances to a suitably sparkling close.

A NICE STORY: Though they wrote very different music, Johann Strauss II and Brahms were good friends, and Brahms greatly admired Strauss' music. When Strauss' daughter Alice presented her fan to Brahms and asked him to autograph it for her, he sketched out the opening bars of the Blue Danube and signed it "Unfortunately not by yours truly, Johannes Brahms!"

Program notes by Eric Bromberger

Carl St.Clair

Music Director

The 2022-23 season marks Music Director Carl St.Clair's 33rd year leading Pacific Symphony. St.Clair is one of the longest-tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and 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-budgeted orchestra formed in the United States in the last 50 years, due in large part to St.Clair's leadership.

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. In April 2018, St.Clair led Pacific Symphony in its sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday, ending in a standing ovation, with The New York Times calling the Symphony "a major ensemble!" He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on Great Performances with Peter Boyer's "Ellis Island: The Dream of America," conducted by St.Clair. Among St.Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the opera initiative, "Symphonic Voices," which has included concert-opera productions of *Madame Butterfly*, *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca*, *Otello* and *La Bohème* in previous seasons.



Photo courtesy of Pacific Symphony

St.Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include John Wineglass' *Alone Together* (2021), William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13) and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and

Goldenthal's *Fire Water Paper*: A Vietnam Oratorio with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra's historic move into its home at the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. 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 and reviews. From 2008-10, St.Clair was general music director for the Komische Oper in Berlin. He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's Ring Cycle to critical acclaim. He 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 in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad

several months a year, and he has appeared with orchestras throughout the world. 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.

Carl St.Clair is a strong advocate of music education for all ages and is internationally recognized for his distinguished career as a master teacher. He has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinéés, OC Can You Play With Us?, arts-X-press and Class Act. In addition to his professional conducting career, St.Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St.Clair as a Presidential Fellow, working closely with the students of the College of the Performing Arts at Chapman University. St.Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over 25 years, he has had a continuing relationship with the USC Thornton School where he is artistic leader and principal conductor of the orchestral program.

Yefim Bronfman

Piano

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

Following summer festival appearances in Verbier and Salzburg and on tour with mezzo-soprano Magdalena Kozena, the 2022-23 season begins with the opening week of the Chicago Symphony followed by return visits to New York Philharmonic, Pittsburgh, Houston, Philadelphia, New World, Pacific, Madison, New Jersey, Toronto and Montreal symphonies. In Europe he will tour with Rotterdam Philharmonic and can also be heard with Berlin Philharmonic, Bayerischer Rundfunk (Munich), Bamberg, Dresden



Credit by Frank Stewart

Staatskapelle, Maggio Fiorentino and Zurich Opera orchestras.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro

School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists, in 2010 he was further honored as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.



Photo courtesy of Pacific Symphony

Pacific Symphony

Pacific Symphony, led by Music Director Carl St.Clair for the last 33 years, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall since 2006. Currently in its 44th season, the Symphony is the largest orchestra formed in the U.S. in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County. In April 2018, Pacific Symphony made its debut at Carnegie Hall as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass' 80th birthday, and the following month the orchestra toured China. The orchestra made its national PBS debut in June 2018 on Great Performances with Peter Boyer's *Ellis Island: The Dream of America*, conducted by St.Clair. Presenting more than 100 concerts and events each year and a rich array of education and community engagement programs, the Symphony reaches more than 300,000 residents—from school children to senior citizens.

The Symphony offers repertoire ranging from the great orchestral masterworks to music from today's most prominent composers. Just over a decade ago, the Symphony launched the highly successful opera initiative, "Symphonic Voices," which continues in April

2023 with Verdi's *Rigoletto*. It also offers an in-demand Pops season, enhanced by state-of-the-art video and sound, led by celebrated pops conductors. Each season also includes Café Ludwig, a chamber music series; an educational Family Musical Mornings series; and Sunday Matinees, an orchestral matinée series offering rich explorations of selected works led by St.Clair.

Founded in 1978 as a collaboration between California State University, Fullerton (CSUF) and North Orange County community leaders led by Marcy Mulville, the Symphony performed its first concerts at Fullerton's Plummer Auditorium as the Pacific Chamber Orchestra, under the baton of then-CSUF orchestra conductor Keith Clark. Two seasons later, the Symphony expanded its size and changed its name to Pacific Symphony Orchestra. Then, in 1981-82, the orchestra moved to Knott's Berry Farm for one year. The subsequent four seasons, led by Clark, took place at Santa Ana High School auditorium where the Symphony also made its first six acclaimed recordings. In September 1986, the Symphony moved to the new Orange County Performing Arts Center, and from 1987-2016, the orchestra additionally presented a Summer Festival at Irvine Meadows Amphitheatre. In 2006, the Symphony moved

into the Renée and Henry Segerstrom Concert Hall, with striking architecture by Cesar Pelli and acoustics by Russell Johnson. In 2008, the Symphony inaugurated the hall's critically acclaimed 4,322-pipe William J. Gillespie Concert Organ. The orchestra embarked on its first European tour in 2006, performing in nine cities in three countries.

Recordings commissioned and performed by the Symphony include the release of William Bolcom's Songs of Lorca and Prometheus (2015-16), Richard Danielpour's Toward a Season of Peace, Philip Glass' The Passion of Ramakrishna (2013-14), as well as Michael Daugherty's Mount Rushmore and The Gospel According to Sister Aimee (2012-13). In 2014-15, Elliot Goldenthal released a recording of his Symphony in G-sharp Minor, written for and performed by the Symphony. The Symphony has also commissioned and recorded An American Requiem by Danielpour and Fire Water Paper: A Vietnam Oratorio by Goldenthal featuring Yo-Yo Ma. Other recordings have included collaborations with such composers as Lukas Foss and Toru Takemitsu. Other leading composers commissioned by the Symphony include Paul Chihara, Daniel Catán, James Newton Howard, William Kraft, Ana Lara, Tobias Picker,

Christopher Theofanidis, Frank Ticheli, John Wineglass, Sir James Macmillan, and Chen Yi.

In both 2005 and 2010, the Symphony received the prestigious ASCAP Award for Adventurous Programming. Also in 2010, a study by the League of American Orchestras, Fearless Journeys, included the Symphony as one of the country's five most innovative orchestras. The Symphony's award-winning education and community engagement programs benefit from the vision of St. Clair and are designed to integrate the orchestra and its music into the community in ways that stimulate all ages. The Symphony's Class Act program has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras. The list of instrumental training initiatives includes Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble, Pacific Symphony Santiago Strings, and new this season, Pacific Symphony Youth Concert Band. The Symphony also spreads the joy of music through arts-X-press, Class Act, Heartstrings, OC Can You Play With Us?, Santa Ana Strings, Strings for Generations, Symphony on the Go!, and Symphony in the Cities.

Youth Education

The Palm Springs Friends of Philharmonic is proud to sponsor a robust youth education program. In addition to summer music camp and college music scholarships for local Coachella Valley youth, the Philharmonic provides financial support to the arts education program at the McCallum Theatre and other area music organizations, and free student tickets to our concerts. During the Covid shutdown, the Philharmonic created a special music emergency grant fund that awarded over \$60,000 to local schools for the purchase of musical instruments.

The Philharmonic also facilitates an instrument donation program, focused primarily on wind and string instruments, for local schools.

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Thank you
for a great
experience
at the camp
- Sofia R

Thank you for paying
for had a great time
in camp.
- Sofiq M.

Thank you for paying
for our time at camp!
- Miriya Liang
- Fox Bingham :)

Had a great time!
- Lailani Bolaños

Thank you for paying
that way I can have
a fun time over there!
- Karime Bon

Pacific Symphony

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The Board of Directors pays tribute to the following board directors who have recently passed, but whose wisdom, passion and commitment to classical music will continue to inspire and guide us in the decades to come.

Robert Armstrong, Henry Freund, Marshall Gelfand, Barbara Pitts, Gloria Rosen, John Shevlin

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