

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

October 27, 2012

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Peter Becker, Baritone
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Aaron Goldman, Flute
Lee Hinkle, Percussion
Rachel Young, Cello

Catie Flye, Stage Director
Linda Garner Miller, Assistant Stage Director
Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, October 27, 2012
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 2012–2013 Season is sponsored by The Smithsonian American Art Museum and funded in part by generous contributions from The Cafritz Foundation and the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with Peter Becker

Program

“Music for Uncivil Discourse”

The People United Will Never Be Defeated

Frederic Rzewski

Theme

Variations 1-13

Variations 26-30

Closing theme

Ms. Emenheiser

Greetings from 1984

Jon Deak

Ms. Adkins, Ms. Emenheiser

INTERMISSION

Eight Songs for a Mad King

Peter Maxwell Davies

Ms. Adkins, Mr. Becker, Mr. Cigan, Ms. Emenheiser, Mr. Goldman, Mr. Hinkle,
Mr. Kendall, Ms. Young



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.

If you would like to be included in news of the Consort and upcoming programs, please provide your email address at the sign-up desk in the lobby at intermission or following the performance, or by emailing Consortmanager@gmail.com.

Please visit the Consort's web site at 21stcenturyconsort.org

Artistic Director's Note

We open the season, as we do every four years in the fall, with an oblique reference to the quadrennial Big November Event that demands the full attention of everybody, at least in DC. “Election Special: Music for Uncivil Discourse,” acknowledges that, increasingly, election campaigns are something from which we may wish to avert our gaze. But, frankly, they are inescapable in Washington. So on the theory that if you can't lick 'em, etc., we offer a program that reflects on the lunacy of politics via environments more or less remote (though perhaps not so remote as we'd like to imagine) from our own: Chile in the wake of the Allende coup, George Orwell's *1984*, and, embracing the period of our American Revolution, a portrait of King George III.

Program Notes and Texts

*The People United Will Never
Be Defeated*

Frederic Rzewski

Frederic Anthony Rzewski was born on April 13, 1938 in Westfield, Massachusetts, and began playing piano at age 5. He attended Phillips Academy, Harvard and Princeton, where his teachers included Randall Thompson, Roger Sessions, Walter Piston and Milton Babbitt. In 1960, he went to Italy, a trip that was formative in his future musical development. In addition to studying with Luigi Dallapiccola, he began a career as a performer of new piano music, often with an improvisatory element. A few years later he was a co-founder of Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum. Musica Elettronica Viva conceived music as a collective, collaborative process, with improvisation and live electronic instruments prominently featured. In 1971 he returned to New York.[1]

In 1977 Rzewski became Professor of Composition at the Conservatoire Royal de Musique in Liège, Belgium, then directed by Henri Pousseur. Occasionally he teaches for short periods at schools and universities throughout the U.S. and Europe, including Yale University, the University of Cincinnati, the California Institute of the Arts, the University of California—San Diego, the Royal Conservatory of The Hague and Trinity College of Music, London.

Many of Rzewski's works are inspired by secular and socio-historical themes, show a deep political conscience and feature improvisational elements. Some of his better-known works include *The People United Will Never Be Defeated!* (36 variations on the Sergio Ortega song *El pueblo unido jamás será vencido*), a set of virtuosic piano variations written as a companion piece to Beethoven's *Diabelli Variations*; *Coming Together*, which is a setting of letters from Sam Melville, an inmate at Attica State Prison, at the time of the famous riots there (1971); *North American Ballads*; *Night Crossing with Fisherman*; *Fougues*; *Fantasia and Sonata*; *The Price of Oil*, and *Le Silence des Espaces Infinis*, both of which use graphical notation; *Les Moutons de Panurge*; and the *Antigone-Legend*, which features a principled opposition to the policies of the State, and which was premiered on the night that the United States bombed Libya in April 1986 (ibid). Among his most recent compositions, the most interesting are the two sets of *Nanosonatas* (2007) and the *Cadenza con o senza Beethoven* (2003), written for Beethoven's Fourth Piano Concerto.

Nicolas Slonimsky (1993) says of him in *Baker's Biographical Dictionary of Musicians*: "He is furthermore a granitically overpowering piano technician, capable of depositing huge boulders of sonoristic material across the keyboard without actually wrecking the instrument."

The song on which the variations is based is one of many that emerged from the Unidad Popular coalition in Chile between 1969 and 1973, prior to the overthrow of the Salvador Allende government. Rzewski composed the variations in September and October 1975, as a tribute to the struggle of the Chilean people against a newly imposed repressive regime; indeed the work contains allusions to other leftist struggles of the same and immediately preceding time, such as quotations from the Italian traditional socialist song "Bandiera Rossa" and the Bertolt Brecht-Hanns Eisler "Solidarity Song."

In general, the variations are short, and build up to climaxes of considerable force. The pianist, in addition to needing a virtuoso technique, is required to whistle, vocal cry, slam the piano lid, and catch the after-vibrations of a loud attack as harmonics: all of these are "extended" techniques in 20th-century piano writing. Much of the work uses the language of 19th-century romanticism, but mixes this language with pandiatonic tonality, modal writing, and even serial techniques.

Greetings From 1984

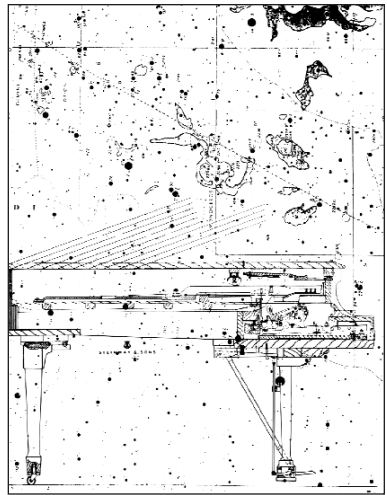
Jon Deak

Jon Deak is no stranger to 21st Century Consort audiences; more than a dozen of his marvelous, literary-based works have appeared on these concerts since 1984, when, appropriately, his “Greetings From 1984” was first programmed. His “Passion of Scrooge or A Christmas Carol” will be featured on a special holiday concert by the Consort here at the Smithsonian American Art Museum on December 15, 2012.

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment – his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the University of Illinois and as a Fulbright Scholar, taught at the Conservatorio di Santa Cecilia, in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early ’70s. A prominent instrumentalist, Jon Deak was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works and has had his music played by Orchestras such as the Chicago Symphony, the National Symphony and the New Hour Philharmonic. His *Concerto for String Quartet and Orchestra*, “The Headless Horseman” was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings. Spending much of his professional life as a performer, rather than as an academic has no doubt contributed to his interest in what is known as “performance art” – a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak’s works, as we have seen in these concerts, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of “Story Theater,” to borrow the name of the 1970s that produced elaborated versions of fairy tales in which actors began by narrating (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Jon Deak’s many “concert dramas” (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

Deak will often turn to an old story – whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling* and *The Bremen Town Musicians*, and *Lucy and the Count* (based on Bram Stoker’s *Dracula*). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the story-telling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words “woven into the music as a sound event.” As the composer explained, he is sometimes “more concerned with the sound event than with the meaning of the words.”



Deak composed *Greetings from 1984* on a commission from violinist Gregory Fulkerson, who premiered it with pianist Robert Shannon at Lincoln Center in November 1983. The piece offers a musical recreation of George Orwell’s famous novel of totalitarian society. Upon rereading the novel, he was struck by the vein of hidden nostalgia, eroticism, and bitter frustrated romanticism beneath the apparently humorous surface of the book. George Orwell had written in 1948, “saluting” those to come in 1984; as he composed this work under the impending arrival of the latter year, Deak found it appropriate to look back and “greet” Orwell in return. Moreover, since the resurgence of political freedom in eastern Europe, Deak’s interpretation of Orwell takes on a certain period perspective, perhaps similar to that of the graffiti that irreverently covered the Berlin Wall prior to its destruction in 1989.

Deak chose three main episodes of the story that emphasized these qualities and made them the basis of his continuous fifteen-minute composition. He writes:

- (1) Winston, a rebellious worker wanders through the fascist wasteland into an antique shop. The eerie violin harmonics and sharp staccati in the piano generate the tense atmosphere as Winston

sneaks his way through the streets to a political meeting. But the fresh air lures him into a street of shops, including a cluttered junk shop where the merchandise comes alive.

(2) The “Two Minutes’ Hate” – a political lecture by Big Brother. The peace and quiet of the shop are broken by a police whistle. The violin scratches *sul ponticello* in imitation of human speech patterns (the composer calls this device *Sprechspiel*), hear the hate-filled lecture of Big Brother. All the workers join in.

(3) Winston encounters Julia. Winston notices the dark-haired Julia sitting behind him. Since, as he thinks, she is checking up on his behavior, he is careful to act as she does. This physical imitation of the two people becomes translated into music in which violin and piano toss various snippets back and forth to one another. Later on, Winston will run into Julia again on his way to the cafeteria. The sight of her causes his breath to quicken. She suddenly falls down, and as he nervously helps her up, she whispers something surprising and unexpected in his ear – which becomes the mainspring of the novel’s plot.

Eight Songs for a Mad King

Sir Peter Maxwell Davies

Recognized as one of the foremost British composers of our time, Sir Peter Maxwell Davies (born September 8, 1934 in Manchester, England) has made a significant contribution to music of the period through his wide-ranging and prolific output. He lives in the Orkney Islands off the north coast of Scotland, where he writes most of his music. In a worklist that spans more than five decades, he has written across a broad range of styles, yet his music always communicates directly and powerfully, whether in symphonic, music-theatre or witty light orchestral works.

Maxwell Davies’ major dramatic works include the operas *Taverner*, *Resurrection*, *The Lighthouse* and *The Doctor of Myddfai*; full-length ballets *Salome* and *Caroline Mathilde*, and music-theatre works *Eight Songs for a Mad King* and *Miss Donnithorne’s Maggot*. His huge output of orchestral work comprises eight symphonies as well as numerous concerti and light orchestral works including *An Orkney Wedding, with Sunrise* and *Mavis in Las Vegas*, and five large-scale works for chorus

including the oratorio *Job*. His most recent series is the cycle of ten string quartets, the *Naxos Quartets*.

Also active as a conductor, Maxwell Davies has held the position of Composer/Conductor with both the Royal Philharmonic and BBC Philharmonic Orchestras. He has guest-conducted orchestras including the Cleveland Orchestra, Boston Symphony Orchestra, San Francisco Symphony, Leipzig Gewandhaus Orchestra, Russian National Orchestra, Oslo Philharmonic and Philharmonia Orchestra. He retains close links with the St. Magnus Festival, Orkney's annual arts festival which he founded in 1977, and is Composer Laureate of the Scottish Chamber Orchestra. Maxwell Davies was knighted in 1987 and appointed Master of the Queen's Music in 2004, in which role he seeks to raise the profile of music in Great Britain, as well as writing many works for Her Majesty the Queen and for royal occasions.

Recent and upcoming commissions include an orchestral work on the theme of climate change for the Camerata Salzburg, a piano concerto for the Orpheus Chamber Orchestra and Angela Hewitt, and an opera for the Royal Academy of Music and Juilliard School of Music. As a conductor, Maxwell Davies has worked recently with the Leipzig Gewandhaus and Hamburg Philharmonic, and this season his conducting engagements include the Royal Philharmonic Orchestra, Camerata Salzburg, Royal Flemish Philharmonic and Netherlands Radio Chamber Philharmonic.

The Composer writes of *Eight Songs for a Mad King*:

The flute, clarinet, violin and cello, as well as having their usual accompanimental functions in this work, also represent, on one level, the bullfinches the King was trying to teach to sing. The King has extended 'dialogues' with these players individually—in No. 3 with the flute; in No.4, the cello; in No.6, the clarinet; and in No.7, the violin. The percussion player stands for the King's 'keeper'.

Just as the music of the players is always a comment upon and extension of the King's music, so the 'bullfinch' and 'keeper' aspects of the players' roles are physical extensions of this musical process—they are projections stemming from the King's words and music, becoming incarnations of facets of the King's own psyche.

The sounds made by human beings under extreme duress, physical and mental, will be at least in part familiar.

Until quite recently ‘madness’ was regarded as something at which to laugh and jeer. The King’s historically authentic quotations from *The Messiah* in the work evoke this sort of mocking response in the instrumental parts—the stylistic switch is unprepared, and arouses an aggressive reaction. I have, however, quoted far more than *The Messiah*: if not the notes, at least aspects of the styles of many composers are referred to, from Handel to Birtwistle. In some ways, I regard the work as a collection of musical objects borrowed from many sources, functioning as musical ‘stage props’, around which the reciter’s part weaves, lighting them from extraordinary angles, and throwing grotesque and distorted shadows from them, giving the musical ‘objects’ an unexpected and sometimes sinister significance. For instance, in No. 5, ‘The Phantom Queen’, an eighteenth-century suite is intermittently suggested in the instrumental parts; in the Courante, at the words “Starve you, strike you,” the flute part hurries ahead in a 7/6 rhythmic proportion and the clarinet’s rhythms become dotted, its part displaced by octaves, the effect being schizophrenic. In No. 7, the sense of ‘Comfort Ye, My People’ is turned inside out by the King’s reference to Sin, and the ‘Country Dance’ of the title becomes a foxtrot. The written-down shape of the music of No. 3 forms an actual cage, of which the vertical bars are the King’s line, and the flute (bullfinch) part moves between and inside them.

The climax of the work is the end of No. 7, where the King snatches the violin through the bars of the player’s cage and breaks it. This is not just the killing of a bullfinch—it is a giving-in to insanity, and a ritual murder by the King of a part of himself, after which, at the beginning of the last song, he can announce his own death.

As well as their own instruments, the players have mechanical bird song devices operated by clockwork, and the percussion player has a collection of bird-call instruments. In No. 6—the only number where a straight parody, rather than a distortion or a transformation, of Handel occurs—he operates a dijeridu, the simple hollow tubular instrument of the aboriginals of Arnhem Land in Australia, which functions as a downward extension of the timbre of the

‘crow’. The keyboard player moves between piano and harpsichord, sometimes acting as continuo, sometimes becoming a second percussion part, and sometimes adding independently developing musical commentary.

Eight Songs for a Mad King

1. The Sentry “King Prussia’s Minuet”

Good day to Your Honesty: God guard who guards the gate.

Here is the key of the Kingdom.

You are a pretty fellow: next month I shall give you a cabbage.

Undo the door!

Who has stolen my key? Ach! My Kingdom is snakes and dancing, my

Kingdom is locks and slithering. Make room!

Pity me, pity me, pity me. Child, child, whose son are you?

2. The Country Walk “La Promenade”

Dear land of sheep and cabbages. Dear land.

Dear elms, oaks, beeches, strangling ivy

Green snakes of ivy, pythons. God guard trees.

Blue-yellow-green is the world like a chained

Man’s bruise.

I think of God. God also is a King.

3. The lady-in-Waiting “Miss Musgrave’s Fancy”

Madam, let us talk, let us talk.

Madam, I mean no harm.

Only to remember, to remember

What it was that through silk,

Lace, linen and brocade

Swooped on my needle. To remember, Madam,

Let us talk, I mean no harm.

4. To be Sung on the Water “The Waterman”

Sweet Thames, sweet Thames, far, far have I followed thee.

God guard my people.

Sweet Thames, flow soft. Flow, burdened by my people

(deliver me of my people; they are within)

to Eden garden, unto Eden garden

in Hanover, Bermuda or New South Wales.

Sweet Thames, flow soft. Evacuate my people.

I am weary of this feint. I am alone.

5. The Phantom Queen “He’s Ay A-Kissing Me”

Where is the Queen, why does she not visit me?

Esther! Oh my heart’s ease.

Have they chained you too, my darling in a stable?

Do they starve you, strike you, scorn you, ape your howls?

They say some other woman is my wife,

But the Queen’s name is Esther

Esther

Esther

Fall on my eyes, O bride, like a starless night.

6. The Counterfeit “Le Conterfaite”

I am nervous. I am not ill

But I am nervous.

If you would know what is the matter with me

I am nervous.

But I love you both very well:

If you would tell me the truth.

I love Doctor Heberden best; for he has not told me a lie

Sir George has told me a lie: a white lie, he says

But I hate a white lie!

If you tell me a lie,

Let is be a black lie!

7. Country Dance “Scotch Bonnett”

Comfort ye, comfort ye, my people

With singing and with dancing

With milk and with apples.

The landlord at the Three Tuns

Makes the best purl in Windsor.

Sin! Sin! Sin!

Black vice, intolerable vileness

In lanes, by ricks, at Courts. It is night on the world.

Even I, your King, have contemplated evil.

I shall rule with a rod of iron

Comfort ye

8. The Review “A Spanish March”

my people: I come before you in mourning

on my breast a star.

The King is dead.

A good-hearted gentleman, a humble servant of God,

A loving husband, an affectionate sire.
Poor fellow, he went mad.
He talked with trees, attacked his eldest son,
Disowned his wife, to make a ghost his Queen—
A ghost his Queen.
So they seized him (yes!) and they whipped him
(ach! Yes!) starved him; jeered in his face,
while he talked he talked he talked he talked he talked:
they could not shave him, his mouth was never still.
Sometimes he howled like a dog.
And he veiled the mirrors not to see himself pass by
For his eyes had turned to blackcurrant jelly.
Poor fellow, I weep for him.
He will die howling.
Howling

Randolph Stow and King George III

About the Artists

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

PETER BECKER, bass-baritone, has performed throughout the USA, Europe, Asia, and South America in repertoire ranging from medieval to contemporary. Theater credits include performances with Canadian Opera Company, Macerata Festival, Teatro Opera di Roma, the New York Shakespeare Festival, Glimmerglass Opera, the 21st Century Consort, and the Broadway show *Band in Berlin*. Guest appearances include those with Tafelmusik, Smithsonian Chamber Players, Magnificat, the Newberry Consort, Folger Consort, Portland Baroque, Artek, and performances at a number of festivals including Spoleto (Italy and USA), Caramoor, Ravinia, Aldeburgh, Utrecht, Hong Kong, Ravenna, Jerusalem, Macao, Miyazaki, and Saratoga. As a member of the male vocal quintet Hudson Shad, he has performed with such distinguished conductors as Kurt Masur (New York Philharmonic), Zubin Mehta (Los Angeles Phil-

harmonic), Michael Tilson Thomas (San Francisco Symphony), Charles Dutoit (Philadelphia Orchestra), Dennis Russell Davies (Austrian Radio Orchestra, and the Bruckner Orchester Linz), Bruno Bartoletti (Orchestra Regionale Toscana), and Ingo Metzmacher (Orchestra Accademia Nazionale di Santa Cecilia). Contemporary music credits include Tan Dun's *Marco Polo*, Peter Maxwell Davies' *Eight Songs for a Mad King*, Heinz Karl Gruber's *Frankenstein*, William Walton's *Façade*, Stravinsky's *Renard*, Oliver Knussen's *Where the Wild Things Are*, Mark Kuss' *The Show*, and Kurt Weill's *Seven Deadly Sins*

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Bredend and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Mr. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre Chamber Players and Eclipse Chamber Orchestra. Mr. Cigan is currently on the faculty of The Catholic University of America, a returning coach for the National Orchestral Institute at the University of Maryland, and former member of the clarinet faculty at the Peabody Institute of Music.

LISA EMENHEISER, pianist, is regarded as one of Washington DC's most respected performing artists. She has been performing with the National Symphony Orchestra for the past 20 years, and appears as both their Pops pianist and acting principal keyboardist. A graduate of the Juilliard School, Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in many venues in DC, including the National Gallery, Phillips Collection, Smithsonian Institution, and the Kennedy Center. As described by the *New York Times*, Lisa "played the piano dazzlingly," and by *The Washington Post*, she "shimmered and beguiled, shifting easily between virtuosity and transparency." 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, the McLean Orchestra, and was one of the featured piano soloists at the Kennedy Center's Piano 2000 Festival. She was also a soloist for the Kennedy Center's "Journey to America" Festival, and the NSO's *Composer Portrait: Mozart*. Most recently, Lisa performed as soloist at Wolf Trap with the National Symphony Orchestra, premiering Tan Dun's "Banquet" Concerto. An established chamber musician, Ms. Emenheiser has performed across the United States, as well as many inter-

national venues, including performances with some of the world's most renowned artists. She is also an avid performer of contemporary music, and is 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. Lisa has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." A committed teacher, Lisa holds a private studio in her home.

AARON GOLDMAN joined the National Symphony Orchestra as its Assistant Principal Flute in September 2006. Prior to joining the NSO, he held Principal Flute positions with the Orlando Philharmonic and the Greater Lansing Symphony Orchestra. He has performed as guest principal with the Baltimore Symphony and has participated in the Arizona MusicFest, Central City Opera, Chautauqua Symphony, and Grant Park Music Festivals. An active performer, Mr. Goldman has been featured with the Virginia Chamber Orchestra, Eclipse Chamber Orchestra, Orlando Philharmonic, Chamber Orchestra of Florida, and has performed Headliner Recitals at the National Flute Association's annual convention. Mr. Goldman participates in many educational programs with the NSO, including performances in the Family Theater, Terrace Theater, and in many District schools. He has given lectures at the Smithsonian Institution such as "The Magical Flute" and "Math and Music: Closer than you think" alongside NSO cellist Yvonne Caruthers. Mr. Goldman teaches at Catholic University, through the NSO's Youth Fellowship Program, and founded and conducts the DC Flute Choir through the Flute Society of Washington. A native of Needham, Massachusetts, Mr. Goldman received his Bachelor of Music degree from the Eastman School of Music in Rochester, NY, where he studied flute with Bonita Boyd and piccolo with Anne Harrow.

LEE HINKLE is a percussionist and classically trained baritone vocalist whose percussion playing has been called "rock-steady" by the *Washington Post* and having "a notable sense of flare [sic]" by *Potomac Stages*. He holds degrees from the University of South Florida, summa cum laude and the University of Maryland. His performance highlights have included performances with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert Society, Congressional Chorus, and the Taipei Philharmonic Orchestra, among others. He has toured with several performers and groups, including Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. A recording studio musician, Dr. Hinkle has several CDs to his credit, and his recordings can be heard on four different record labels, including Capstone Records and the C.F. Peter's Corporation. On *Marimba Concerti with Percussion Orchestra*, published by Capstone Records, he is a featured marimba soloist with the McCormick Percussion Group. An active percussion recitalist, Dr. Hinkle has presented solo recitals and master classes at universities and festivals across the Eastern U.S., including the University of Central Florida, Virginia Commonwealth University, University of Delaware, Boston Conser-

vatory, and several state-level Percussive Arts Society Days of Percussion. Dr. Hinkle was featured with the Janis Potter All-Star Mallet Ensemble at the Percussive Arts Society International Convention in November 2010. Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. The UM Percussion Ensemble have been featured performers at several state level Percussive Arts Society Days of Percussion and at the Magic Marimba Festival in Tampa, FL. Dr. Hinkle is currently a Lecturer of Percussion at the University of Maryland in College Park, MD, where he has been studio teaching, presenting master classes, and directing the percussion ensemble since 2007. He was invited to join the adjunct faculty in August 2009. Dr. Hinkle is a proud education artist endorser of REMO drum heads and percussion and Innovative Percussion sticks and mallets.

CHRISTOPHER KENDALL, conductor, has been Dean of the University of Michigan School of Music, Theatre & Dance since 2005, following nine years as Director of the University of Maryland School of Music during the building of the Clarice Smith Performing Arts Center. At Michigan, he led the celebration of the School's 125th anniversary and a change of the school's name to embrace all the performing arts disciplines. He has initiated "Arts Engine," an interdisciplinary project involving the arts and engineering schools, which sponsored a May 2011 national meeting of 50 of the leading U.S. academic institutions on the role of the art-making and the arts at the research university, leading to the creation of the Alliance for the Arts at Research Universities (AARU). In May 2011, he accompanied the U-M Symphony Band on its tour of China. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) before taking the position of Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library, with whom he has performed, toured and recorded since 1977. He has guest conducted widely throughout the U.S. in repertoire from the 18th to the 21st century, and his performances as conductor and lutenist can be heard in recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F.

Kennedy Center and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Music Institute as well as a collaborative performance with the Paul Taylor Dance Company. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Ms. Young was born and raised in Washington, D.C. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, she was exposed to the contemporary cello repertoire and loved it. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of performing contemporary music incredibly rewarding. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

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David Froom

Jo Ann Gillula

Winslow (Win) Hayward

Jessica Krash

Jeanne Krohn

Andy Molchon

Janice Molchon

Vivienne Patton

John Simson

William Taylor

Ex officio

Christopher Kendall

Boyd Sarratt, *Manager*

Future Programs:

December 1, 2012 – “MUSIC FOR CIVIL WAR”

WILLIAM BREHM – *Civil War Sights and Songs*

CHARLES IVES – “Hawthorne” from *Concord Sonata*

STEPHEN RUSH – *Songs from U.S. Grant*

IGOR STRAVINSKY – *A Soldier’s Tale*

December 15, 2012 – SPECIAL HOLIDAY CONCERT

BENJAMIN BRITTEN – *A Ceremony of Carols*

JON DEAK – *The Passion of Scrooge Or a Christmas Carol*

February 23, 2013 – “HOW IT BEGINS”

ARNOLD SCHOENBERG – *Pierrot Lunaire*

BRUCE MACCOMBIE – *Elegy*

STEPHEN ALBERT – *To Wake the Dead*

April 20, 2013 – “DANCE THE NIGHT AWAY”

DEREK BERMEL – *Mulatash Stomp*

EUGENE O’BRIAN – *Three Songs from Algebra of Night*

DAVID FROOM – *Dance to the Whistling Wind*

SNORRIS SIGFUS BIRGISSON – *Dance for Solo Cello*

GEORGE CRUMB – *Night of the Four Moons*

DONALD CROCKETT – *World Premiere*

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