

The Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Richard Barber, Double Bass
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Dan Foster Viola
Chris Gekker, Trumpet
Noah Getz, Saxophone
Lee Hinkle, Percussion
Laurel Ohlson, Horn
Susan Robinson, Harp
William Sharp, Tenor
Sara Stern, Flute
Jane Stewart, Violin
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, December 7, 2013

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 2013 - 2014 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, Smithsonian American Art Museum and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

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presents

Pre-Concert Discussion

Christopher Kendall, David Froom

Program

Like the Dickens

Awakening

David Biedenbinder

Electronics

Living Room Music

John Cage

1. To Begin
2. Story
3. Melody
4. End

Mr. Barber, Mr. Hinkle, Ms. Stern, Ms. Young

Flying High

David Froom

Mr. Getz

Beulah

Paul Schoenfield

Ms. Emenheiser, Mr. Gekker, Mr. Getz, Mr. Hinkle, Ms. Young

INTERMISSION

The Passion of Scrooge or a Christmas Carol

Jon Deak

Ms. Adkins, Mr. Barber, Mr. Cigan, Mr. Foster, Mr. Hinkle, Mr. Kendall,
Ms. Ohlson, Ms. Robinson, Mr. Sharp, Ms. Stewart, Ms. Young

*The audience is invited to join the artists in the lobby for conversation,
cash bar and refreshments following the concert.*

Program Notes and Texts

The 21st Century Consort, with the support of the Smithsonian American Art Museum, has been looking forward to our first season of concerts free to the public. But in October, when Congress was stomping out anything worthwhile it could get its heels on, the Consort's opening concert was caught underfoot. It was our first cancellation in thirty-eight years! We tried to reschedule the concert as "Payback for the Shutdown," but in the end chose to conflate the first half of that program with the second half of tonight's. This mongrel program has found its way, with some (we hope) clever artifice, to something whole as a celebration of the season.

Consort-goers know that our programs often mirror exhibitions at the Smithsonian American Art Museum. Historical exhibitions can be a special challenge for a group dedicated largely to the new, and photography exhibitions are especially difficult, since photography's literalism and music's abstraction make equivalencies hard to pin down.

Yet in this first concert of the season, we connect to SAAM's "A Democracy of Images," which draws from the museum's extensive holdings of significant photography from the very beginnings of the medium to the present. The exhibition's guest curator Merry Foresta has organized it around four themes of American photographic culture, on each of which we provide a somewhat tongue-in-cheek musical riff, one work for each theme in order: "Imagination at Work," "American Inhabited," "Spiritual Frontier," and "American Characters." Use your imagination!

The second half of the concert is given over to a work back by popular demand, and fast becoming a holiday staple in the Nation's Capitol: Jon Deak's "The Passion of Scrooge or a Christmas Carol." We are delighted, as always, to have William Sharp with us to render this monodramatic tour de force, inhabiting the extraordinary figure of Ebenezer Scrooge...and, with the help of the ensemble, most of the other characters in this story of the season.

Awakening

David Biedenbinder

A musical omnivore and active collaborator, David Biedenbinder has an unusually wide array of interests, and seeks to fuse these diverse influences with his own musical language. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. He has collaborated with many talented performers and ensembles, including Alarm Will Sound, PRISM Saxophone Quartet, Stenhammar String Quartet, United States Navy Band, Philharmonie Baden-Baden, VocalEssence, the Eastman Wind Ensemble, bass trombonist Randy Hawes, and the Atlantic Chamber Ensemble. Recent recognition for David's work includes two ASCAP Morton Gould Young Composer Awards (2011, 2012), and the 2012 Suzanne and Lee Ettelson Composers Award. He recently completed a doctorate in music composition at the University of Michigan and has also studied at the Aspen Music Festival and School, the Swedish Collegium for Advanced Study, and carnatic music in Mysore, India. His musical mentors include Michael Daugherty, Bright Sheng, Evan Chambers, Stephen Rush, Kristin Kuster, Christopher Lees, David R. Gillingham, José Luis-Maurtúa, and Mark Cox.

The composer writes of *Awakening*:

I believe that we listen physically. When we listen, our bodies participate by locating the sounds we hear within ourselves—and our own experience—which then enables us to find meaning in the sounds, even on a very basic level. Within the context of a piece of music, sound can create a space that is both familiar and unfamiliar, real and surreal—a space that can have greater clarity and deeper meaning than reality. For me, one of the challenges of electronic music is often the disembodied nature of the sounds. Much of how we understand sound comes from *seeing* and *feeling* it or, in the case of recorded music, *imagining seeing* the source of the sound; however, this becomes more difficult as the sound becomes more abstract. All of the sounds used in *Awakening* were recorded from acoustic sources—singing, dancing, screaming, Tibetan singing bowls, a euphonium, etc.—and were manipulated and juxtaposed using electronic processes to transform, obscure,

and enhance them. My goal was to create sounds that although they are somewhat abstract, for me, elicit a very visceral, physical reaction—to create music that shakes me as a listener, both physically and emotionally. With this in mind, *Awakening* is part of a period in my electronic music in which I was concerned with reconnecting myself to the sounds of war—to go beyond sound bytes and tweets, news broadcasts and YouTube videos, and really dive in to the meaning of violence. Rather than use overt sonic references to war, my goal is to connect the listener to the physical, visceral experience of this violence, and, in doing so, hopefully reflect on it more deeply.

Living Room Music

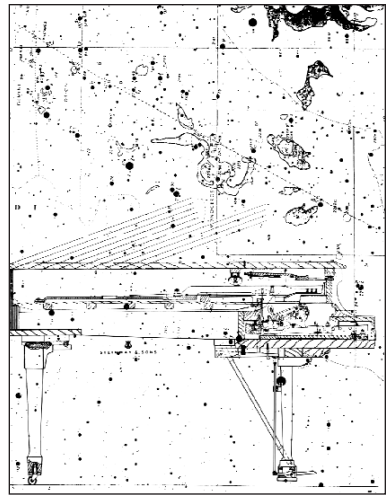
John Cage

John Milton Cage Jr. (September 5, 1912 – August 12, 1992) was an American composer, music theorist, writer, and artist. A pioneer of indeterminacy in music, electroacoustic music, and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. Critics have lauded him as one of the most influential American composers of the 20th century. He was also instrumental in the development of modern dance, mostly through his long and fruitful association with choreographer Merce Cunningham. Cage's teachers include Henry Cowell and Arnold Schoenberg, both known for their radical innovations, but Cage's major influences lay in various East and South Asian cultures. Through his studies of Indian philosophy and Zen Buddhism in the late 1940s, Cage came to the idea of aleatoric or chance-controlled music, which he started composing in 1951.

I Ching, an ancient Chinese classic text on changing events, became Cage's standard compositional tool for the rest of his life. In a 1957 lecture, *Experimental Music*, he described music as “a purposeless play” which is “an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living.”

Living Room Music (1940), for percussion and speech quartet, is one of Cage's earliest works for percussion. This four-movement piece uses as percussion instruments about anything that might be found in a living room. The composer's only stipulation is that some gradation of pitch be observed among the four players (#1 plays the highest pitches, #4 the

lowest, etc.), and that conventional percussion beaters not be used to strike the instruments. The first movement, "To Begin," reveals the work's primary compositional premise: a number of short, distinct rhythmic patterns are presented and redistributed in various sequences and combinations, shifting within the 4/4 metric framework. Precedents for this compositional technique may be found in Eastern music and in the music of Cowell; its influence on later "minimalist" composers such as Philip Glass, Steve Reich, and Terry Riley fragments is considerable. In the second movement, "Story," all four performers recite a quotation from Gertrude Stein: "Once upon a time the world was round and you could go on it around and around." Snippets of words and phrases are treated as abstract rhythmic material. "Melody," the third movement, features an optional melodic line to be played "on any suitable instrument." This melody consists of only a few pitches, broken down into smaller interval groupings which are constantly placed in new combinations, as were the rhythms in the first movement. The final movement, "End," pairs the parts and layers them in gradually shifting rhythmic patterns. The work concludes as each player's line subdivides into high and low pitch levels to create an expanded timbral framework.



Flying High

David Froom

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, and Chesapeake Symphony Orchestras; The United States Marine and Navy Bands; the Chamber Music Society of Lincoln Center; the 21st Century Consort; Boston Musica Viva; the New York New Music Ensemble; the Haydn Trio Eisenstadt; and the Aurelia Saxophone Quartet. His music has been heard in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia.

His music is available on CD on the Bridge, Navona, New Dimensions, Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and West Point Academy labels, and is published by American Composers Edition.

Among the many organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship); the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; The Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (four Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. His biography is included in Groves. He serves on the boards of directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. He has taught at the University of Utah, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

Flying High is a five-minute romp for solo saxophone. The title has, of course, two meanings: idiomatically referring to a feeling of euphoria, and more specifically for saxophonists, implying use of the *altissimo* register. The piece attempts to work in both ways. The first section is very fast and playful, continuously developing a jazzy opening figure that begins low and quiet, then expands dynamically and registrally as momentum builds relentlessly. This breaks off for a lyrical middle section that builds to a *high* point, then quickly cadences. The dropped threads of the first, fast section are picked up, as a final section gradually resumes the relentless drive and accruing momentum of the opening, leading to the work's ultimate *high* moment, followed by an exuberant closing flourish. *Flying High* was written for Lois Hicks-Wozniak.

Beulah

Paul Schoenfield

Paul Schoenfield (1947 -) a native of Detroit, began playing the piano at age six and wrote his first composition the following year. In addition to studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin, he holds an undergraduate degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. He held a teaching position in Toledo, Ohio, lived on a kibbutz in Israel and was a free-lance composer and pianist in the Minneapolis-St. Paul area before moving to Cleveland. He is now on the faculty of the University of Michigan. Mr. Schoenfield has received commissions and grants from the NEA, the Ohio Arts Commission, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School — for its centennial — and many other organizations and individuals. Although he now performs infrequently, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. His recordings as a pianist include the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew.

—Joel Sachs

The composer writes:

Beulah was written in the early 70's as part of a composition seminar in which I was participating. At that time all of us were writing music in what has become to be known as the "North-east Rationalist School." Music without much jest, intended to be highly sophisticated and cerebral. I imagine that it was out of youthful protest that a few weeks before the "presentation of works" concert I decided to write something as un-highbrow as possible, totally tasteless and full of bawdy entertainment. Almost at once I recalled my Detroit high school days. The city bus I took to school dropped us off by a newsstand, and occasionally I would buy a tabloid to read during study hall.

And so it happened one day that I read a story about an exotic dancer, "Beulah the Barbarian." Of course, I never verified that

the story was true, but according to the article, Beulah's performance was so enticing and ravishing that one of the members of the audience ran up on the stage and accosted her. There was a great hullabaloo (according to the paper, the audience thought it was part of the act and was cheering the attacker on), but eventually the police had to be called in. To the satisfaction of all, Beulah was able to overcome all obstacles, and in the end finished her dance triumphantly.

The Passion of Scrooge, or A Christmas Carol **Jon Deak**

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 Stokers Dracula). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling 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.”

A Christmas Carol is scored for flute, clarinet (doubling bass clarinet), horn, harp, percussion, violin, viola, violoncello, and contrabass. It is the longest of these musical narratives. It also took the longest time in composition. The idea for the project first arose in 1986, partly through the mediation of Christopher Kendall. But it did not get beyond preliminary sketching, “probably,” as the composer explained, “because the time wasn’t right for me.”

“Then Jack and Linda Hoeschler approached Christopher Kendall and me about rekindling this project; it turned out to be a big piece—and they have been very patient! As I worked further on it, my point of view changed. I started adapting the original libretto, which was written for me by Isaiah Sheffer, and as I continued to work on the piece, I made more and more changes from the first version, so now the libretto is essentially by me, though it retains some of Isaiah’s work, and of course we both based what we did on the Dickens novel. The piece turned out to be a work for baritone and chamber ensemble because I felt that it was best to have just one person up there. I think it works perfectly that way because, in this story, all the characters come out of Scrooge’s head—the whole drama takes place within his head. If we had a lot of characters there, it could be didactic: society putting pressure on Scrooge to reform. But this way it’s internal, depicting his own struggles. That’s why I changed the title to something that sounds rather Dickensian in style: *The Passion of Scrooge or A Christmas Carol*.”

The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping greedy ways. Although our virtuoso baritone soloist will embody both roles of Scrooge and Marley, various instruments within the ensemble provide close emotional underpinning to specific roles: the contrabass (at times aided by the bass clarinet) to Scrooge's angry, injured self; the cello to Marley; the viola to Bob Cratchit; and so on. The harp embodies the ghost of Christmas Past, the horn as Christmas Present, and spectral strings and effects create the role of Christmas Future. The second act introduces these three ghosts of Christmas who confront Scrooge, provoke his passion, and help him accomplish his increasingly urgent transformation. And finally, then, we can have some urgently needed fun!

The composer offers this information for anyone who is curious about the long-extended process of composition and the possible change of style during that time: roughly the first three minutes of the piece as it stands were composed in 1986, the next ten minutes in 1996, and the remainder of the score in 1997. The music of Scrooge and Marley, those outcasts from human warmth and expression, operates with tone rows or segments of tone rows, while the remaining characters (and, gradually, Scrooge himself) are more tonal, even romantic in character. Scrooge is constantly testing new self-images, and his music is constantly changing, though it is built out of a half-dozen different motives, all of them interrelated.

The Passion of Scrooge was commissioned by Jack and Linda Hoeschler in honor of Inge Cadle and in memory of Don D. Cadle. The score is also dedicated to the composer's mother, Mary-Ellan Jarbine. Tonight's performance is dedicated to the memory of the late Isaiah Scheffer.

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.

RICHARD BARBER, Assistant Principal Bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at the Smithsonian with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breden 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, he 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. 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 international 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. She has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." A committed teacher, she holds a private studio in her home.

Violist DANIEL FOSTER's varied career encompasses orchestral, chamber and solo playing, as well as teaching. After capturing the First Prize in both the William Primrose and Washington International Competitions, Mr. Foster became a member of the National Symphony's viola section in 1993, and was appointed Principal by Music Director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the "International Principals" faculty at the Pacific Music Festival in Sapporo, Japan.

CHRIS GEKKER, trumpet, is Professor of Trumpet at the University of Maryland School of Music and currently lives in the Washington, DC area. He has been featured as soloist at Carnegie Hall, Lincoln Center, and throughout the United States, Europe, and Asia. After performances of Bach's *Christmas Oratorio* and *Brandenburg Concerto no. 2* at Carnegie Hall, the *New York Times* praised his "bright virtuosity" and described his playing as "clear toned and pitch perfect." Mr. Gekker appears as soloist on more than thirty recordings and on more than one hundred chamber music, orchestral, and jazz recordings. He is one of the featured artists on Deutsche Grammophon's 2005 compilation "Masters of the Trumpet." Mr. Gekker was a member of the American Brass Quintet for eighteen years, and on the faculties of the Juilliard School, the Manhattan School of Music, and Columbia University. He was principal trumpet with the Orchestra of St. Luke's, frequently performed and recorded as principal with the Orpheus Chamber Orchestra, and often was a guest with the Chamber Music Society of Lincoln Center. He has been a guest principal with the New York Philharmonic, the San Francisco Symphony, and the Santa Fe Opera. In the Washington DC area, Mr. Gekker serves as principal trumpet of the National Philharmonic at Strathmore, is a member of the Washington Symphonic Brass and Post Classical Ensemble and performs regularly at Wolf Trap. During the summer he is principal trumpet of the Eastern Music Festival in Greensboro, NC. Mr. Gekker was born in Washington D.C., grew up in Alexandria, Virginia, and is a graduate of the Eastman School of Music and the University of Maryland. His teachers include Emerson Head, Sidney Mear, Adel Sanchez, and Gerard Schwarz.

NOAH GETZ, saxophone, has been hailed as a "highly skillful and an even more highly adventurous player" (*Washington City Paper*) with "virtuosity, sensitivity, and beauty of tone" (*Fanfare*). He has performed and lectured worldwide, including appearances at the 2011 Australian Clarinet and Saxophone Festival in Melbourne, Australia and the 2011 World Harp Congress in Vancouver, Canada. A finalist in the Haverhill International Soloist Competition in the United Kingdom, Getz received a first-round Grammy nomination with the New Hudson Saxophone Quartet. His albums *Crosscurrents*, exploring the intersection of jazz and contemporary classical music, and *Still Life*, featuring works written for him, were released to rave reviews and are available through Albany Records. Getz is committed to commissioning and premiering new works for saxophone, including recent collaborations with Aaron Jay Kernis and David Amram. His premiere of *in every way I remember you* in 2011 at the National Gallery of Art was acclaimed as "spectacular and wonderfully provocative" (*Washington Post*). He has presented masterclasses, recitals, and lectures at universities and events across the country, including at Peabody Conservatory, Mannes-The New School of Music and the Aaron Copland School of Music. He is a Musician-In-Residence at American University in Washington, DC.

LEE HINKLE is a percussionist and classically trained baritone vocalist. 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. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the Eastern U.S. Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. 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.

CHRISTOPHER KENDALL, conductor and artistic director of the 21st century Consort since 1975, 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 recently launched a national initiative involving leading U.S. academic institutions, Alliance for the Arts at Research Universities (A2RU). In May 2011, he accompanied the U-M Symphony Band on its tour of China, is overseeing a major building/renovation of U-M music facilities, and has recently inaugurated a project to create a complete, definitive edition of the works of George and Ira Gershwin at U-M. 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 recordings on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

LAUREL OHLSON, French Horn, has held the position of Associate Principal Horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented

clinics and recitals at International Horn Society Workshops and International Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently Vice-President of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, DC areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

WILLIAM SHARP, Baritone, has made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's *Liederkreis Op. 39* with pianist Vladimir Feltsman, and Beethoven's *An die Ferne Geliebte* with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records, and his recording of Leonard Bernstein's final major work, *Arias and Barcarolles*, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

SARA STERN, a Washington, D.C. native, studied flute with National Symphony Orchestra flutist Richard Townsend. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she

began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours each year.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

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, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, D.C. 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.

Future Programs

Tango Amor

SATURDAY, FEBRUARY 15, 2014

A synchronized celebration of Valentine's Day and the exhibition *Our America: The Latino Presence in American Art* with a complete performance of Frederic Rzewski's monumental setting of the iconic Chilean protest song, *The Citizens United Will Never Be Defeated*, balanced by romantic and Tango-tinged music by Oswaldo Golijov.

FREDERIC RZEWSKI *The People United Will Never Be Defeated*

OSWALDO GOLIJOV *Omaramor*

DAVID FROOM *Two Yeats Songs*

PAUL SCHOENFIELD *Dark Eyes*

Just Folk

SATURDAY, APRIL 26, 2014

The Consort closes the season as it began, celebrating two Smithsonian American Art Museum exhibitions in one concert: *20th century American Realism from the Sara Roby Foundation Collection* with works by Edward Hopper and others, and the upcoming, colorful, socially-minded folk art in *Ralph Fasanella: Lest We Forget*, in a program inspired by the artist's explorations and reflections of American society.

SHULAMIT RAN *Perfect Storm*

LUCIANO BERIO *Folk Songs*

AARON COPLAND *Appalachian Spring*

Board of Directors

Michael Hamilton, *President*

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Alyce Rideout, *Treasurer*

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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

21st Century Consort

Founded in 1975, the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978. In its annual series at the Smithsonian American Art Museum, the Consort presents concerts frequently related to the museum's exhibitions, featuring music by living composers—often world premieres—along with 20th century classics. In 1990, the Consort was awarded the Smithsonian Institution's Smithson Medal in honor of their long, successful association. Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include leading players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere. In addition to its many recordings of contemporary American music, thirty-five years of live concerts with hundreds of works are archived and can be heard on the Consort's web site at 21stcenturyconsort.org.

The 21st Century Consort gratefully acknowledges the generous support of the Friends of the 21st Century Consort:

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