

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

April 16, 2011

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Joel Fuller, Violin
John Kilkenny, Percussion
Sara Stern, Flute
Rachel Young, Cello

Mark Huffman, Recording Engineer

Saturday, April 16, 2011
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 2010–2011 Season is sponsored by
The Smithsonian American Art Museum and funded in part by generous
contributions from Gloria Hamilton, The National Endowment for the Arts, the
estate of Jeannette Albert, and the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum
presents

Pre-Concert Discussion

Christopher Kendall with
Jordan Kuspa and Paul Moon

Program

“Carpe Diem”

The Instant Gathers Joan Panetti

Adagio – Allegro vivace - Adagio

Adagio Inquieto

Allegro energico

Ms. Emenheiser, Mr. Fuller, Ms. Young

The Seasons John Cage

Prelude I – Winter

Prelude II – Spring

Prelude III – Summer

Prelude IV – Fall

Finale (Prelude I)

Ms. Emenheiser

Time Crunch Jordan Kuspa

Projections Paul Moon

Mr. Cigan, Ms. Emenheiser, Mr. Fuller, Mr. Kilkenny, Ms. Stern, Ms. Young

INTERMISSION

Quartet for the End of Time Olivier Messiaen

1. Liturgy of crystal
2. Vocalise for the Angel who announces the end of Time
3. Abyss of the birds
4. Interlude

5. Praise to the Eternity of Jesus
6. Dance of fury, for the seven trumpets
7. Jumble of rainbows for the Angel who announces the end of Time
8. Praise to the immortality of Jesus

Mr. Cigan, Ms. Emenheiser, Mr. Fuller, 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.



Program Notes

Joan Panetti

Sylvia and Leonard Marx Professor in the Practice of Hearing and Chamber Music Joan Panetti, pianist and composer, garnered first prizes at the Peabody Conservatory and the Conservatoire de Musique in Paris, received her B.A. degree from Smith College and her D.M.A. degree from the Yale School of Music. She taught at Swarthmore College, Princeton University, and the Department of Music at Yale University before joining the faculty of the School of Music. Her principal mentors were Olivier Messiaen, Yvonne Loriod, Wilhelm Kempff, Alvin Etler, Mel Powell, and Donald Currier. She has toured extensively in the United States and Europe and performs frequently in chamber music ensembles. She has recently recorded a disc of works by Schumann, Schubert, Debussy, and Gershwin with violinist Syoko Aki on the Epson label.

A renowned teacher, Professor Panetti has developed a nationally recognized course, Hearing, that emphasizes the interaction between performers and composers. In 2007, she conducted an interactive Hearing workshop at the National Conference of Chamber Music America and taught and coached at the Central Conservatory in Beijing, China. She is the recipient of the Luise Voschergian Award from Harvard University, the Nadia Boulanger Award from the Longy School of Music, and the Ian Minninberg Distinguished Alumni Award from the Yale School of Music. She was named the Sylvia and Leonard Marx Professor at Yale University in 2004.

The Instant Gathers

“The Instant Gathers” is about a twelve-minute Piano Trio and is dedicated to my friend Joan Tower. It was commissioned by the Orchestra of St. Luke’s and premiered about three years ago with the composer at the piano.

The first movement begins with a slow and bold Adagio introduction. The violin and cello play lyrical, appassionato themes, which are supported by answering melodies in the piano. After a firm cadence, the “Allegro Vivace” — a scherzo for all instruments—begins. There are five large phrases. In the first phrase, the violin and cello answer short piano motives. The second phrase is a piano scherzo solo with the violin and cello sustaining long notes. In the third phrase, the strings alternate playing the scherzo motives with the piano. Finally, all instruments join together in a vigorous climactic section which ends with a piano cadenza and long, held chord. The coda (fifth section) brings back the Adagio of the beginning, and the end is suspended and floating.

The second movement begins with a passionate violin solo. This is followed by a duet with violin and cello with accompaniment by the piano. After a forceful cadence, all instruments sing melodically until the piano bursts forth with a strong anguished cry, followed by an equally intense string melody which diminuendos into nothingness. The third movement is an ebullient and virtuoso toccata for all three instruments. It begins very rhythmically and then quite suddenly slows down to recall the “lamentoso” endings of both previous movements. The toccata returns and propels us toward the final maestoso cadence.

On a more personal note, I am absolutely delighted that the 21st Century Consort is performing my Piano Trio and am grateful to Christopher Kendall for choosing my piece. Many thanks also to the performers who have spent countless hours practicing, rehearsing, and hopefully enjoying this new music. Lastly, I would like to thank William B. Sarratt III for his kindness and attentiveness. I wish I could be there to hear the entire concert and send warm wishes to everyone.

– Joan Panetti

Jordan Kuspa

Jordan Kuspa's music has been praised in the *New York Times* as "animated and melodically opulent" and "consistently alive and inspired." His compositions have been performed by the 21st Century Consort, the Xanthos Ensemble, Ensemble SurPlus, the Yale Philharmonia, and the Woodlands Symphony (Texas), among many others. Jordan's music has been performed in venues such as Carnegie Hall's Weill Recital Hall, the Kimmel Center's Verizon Hall, and the Smithsonian American Art Museum, as well as in Croatia, Denmark, Germany, Italy, Luxembourg, and Switzerland. Among his many honors, Jordan was the winner of the 2010 ISCM–League of Composers Competition, and the 2007 Robert Avalon Young Composers Competition. He has recently been selected to take part in the 2011 American Composers Orchestra Underwood New Music Readings, one of the most coveted opportunities for emerging composers.

At age 16, Jordan founded the Houston Young Musicians, a group that sought to broaden interest in classical music among new listeners as well as promote the works of American and other contemporary composers. Jordan was also co-founder and Artistic Director of the Sonus Chamber Music Society, an organization that presented an interactive concert series in the Houston museum district. Educational and community outreach, in schools, churches, and hospitals, was a central component of each of these programs. He has continued his community engagement work in schools across Connecticut, with programs that have included musical collaborations with students in writing, drama, and filmmaking.

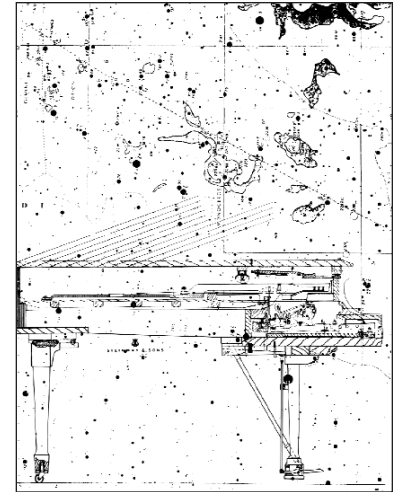
Jordan was homeschooled his entire life before entering Rice University's Shepherd School of Music. Jordan is currently pursuing his doctorate at the Yale School of Music, where he has studied with Martin Bresnick, Ezra Laderman, Ingram Marshall, and Christopher Theofanidis.

Time Crunch

Essentially a five minute accelerando, *Time Crunch* deals largely with the development and compression of its musical materials. Motives begin as expansive gestures and are gradually transformed into a driving rhythmic mass. After an introductory section that features the

chimes, a slowly churning ostinato begins, over which a series of violin melodies instigates motivic developments. When the piece reaches its final tempo, all that is left is an arpeggiated version of the original ostinato surging in waves across the ensemble. At the last moment, the bells toll and the piece comes to a crashing conclusion.

–Jordan Kuspa



Projections for *Time Crunch*

H. Paul Moon is a filmmaker, composer and video artist. Under the production moniker Zen Violence Films, he profiles performing and visual artists who span boundaries from classical arts to new media technologies. He also creates experimental/environmental films in the tradition of wordless cinema ranging from *Man with a Movie Camera* to *Koyaanisqatsi*. His documentary subjects include contemporary artist R. Luke DuBois, the American composer Samuel Barber, playwright Tennessee Williams, and further short subjects in the contemporary arts. His experimental films include *El Toro*, recently awarded top prizes in the 2010 Rosebud Film Festival, and the Washington Project for the Arts' 2011 Experimental Media Series. Prior to his film work, Moon was a playwright and a composer of incidental music for theatre. He lives and works in the Washington, D.C. area.

The film accompanying *Time Crunch* is a visual inspiration from Jordan Kuspa's brilliant musical composition. The landscape/environmental footage has come together slowly over the past two years, from travels that included Guatemala, Costa Rica, Nevada, Russia and Denmark. Using familiar time-lapse techniques and framing movements, it is in some sense by now a "genre piece" following the rich tradition of pioneering filmmakers like Godfrey Reggio and Ron Fricke. The intention, at the very heart of time manipulation itself, is to evince broad ruminations about our civilization, our consumption of resources, and our place in nature.

– H. Paul Moon

John Cage

John Cage was born on September 5, 1912 in Los Angeles, California and died in New York City on August 12, 1992. He studied liberal arts at Pomona College. Among his composition teachers were Henry Cowell and Arnold Schoenberg. Cage was elected to the American National Academy and Institute of Arts and Letters and received innumerable awards and honors both in the United States and in Europe.

Cage was commissioned by a great many of the most important performing organizations throughout the world, and maintained a very active schedule. It would be extremely difficult to calculate, let alone critically evaluate, the stimulating effect and ramifications that Cage's work has had on 20th century music and art; it is clear that the musical developments of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music.

He is universally recognized as the initiator and leading figure in the field of indeterminate composition by means of chance operations. Arnold Schoenberg said of Cage that he was an “inventor – of genius.”

The Seasons

Cage composed the music in early 1947, in the midst of working on *Sonatas and Interludes*. A piano version was first completed, and an orchestral arrangement followed. Cage dedicated *The Seasons* to Lincoln Kirstein. The ballet is in one act divided into nine sections: Prelude I, Winter; Prelude II, Spring; Prelude III, Summer; Prelude IV, Fall; Finale (Prelude I). As in *Sonatas and Interludes* and the later *String Quartet in Four Parts* (1950), Cage was influenced by Indian aesthetics and, like the latter work, *The Seasons* is built on the Indian concept of seasons: winter is associated with quiescence, spring with creation, summer with preservation and fall with destruction. The Finale is a reprise of the first Prelude, symbolizing the cyclical nature of seasons.

As in the majority of Cage's compositions from the 1940s, the music of *The Seasons* is based on a predefined proportion. In this case the proportion is 2, 2, 1, 3, 2, 4, 1, 3, 1, and it governs not only the construction of individual movements, but also the proportions of the entire work,

roughly defining the relative lengths of the movements. The compositional technique involves using *gamuts* of sounds, i.e., predefined sonorities (single notes, chords, aggregates). Cage started developing this approach in *The Seasons*, and later perfected it in *String Quartet in Four Parts* and *Concerto for Prepared Piano*.

Olivier Messiaen (1908-1992)

Quartet for the End of Time, for piano, clarinet, violin, and cello

Olivier Messiaen was one of the most influential composers of the 20th century, a distinguished composer, teacher, and organist who continued to be busy and productive right up to his death in 1992. He was a serious student of rhythm, the aspect of music in which he has perhaps made his most important contributions—not only rhythms that have been employed in traditional European concert music, but also the rhythms of the Greeks and Hindus. But perhaps the central force in his life, one that is at the heart of a work like *Quatuor pour la Fin du Temps* [*Quartet for the End of Time*] is the one Messiaen described this way:

I have the good fortune to be a Catholic; I was born a believer... A number of my works are dedicated to shedding light on the theological truths of the Catholic faith. That is the most important aspect of my music... perhaps the only one I shall not be ashamed of in the hour of death.

Certainly the circumstances of the work's composition are extraordinary; perhaps they required a deep faith to see it through to completion. In June 1940, a small group of French soldiers was captured by the Germans between Verdun and Nancy; Messiaen was in that group, and was distinguished from the rest of the captives by the fact that he carried with him in his rucksack a series of miniature scores ranging from Bach to Berg. When he was sent to Stalag VIII A in Saxony, he was allowed to keep his music. In the same camp, Messiaen met a violinist, Jean Le Boulaire, a clarinetist, Henri Akoka, and a cellist, Etienne Pasquier. The former two, astonishingly, had their instruments with them, and Pasquier was soon presented with a cello lacking a string. Messiaen composed a piece for them, which became the fourth movement (Interlude) of the *Quartet for the End of Time*. He soon envisioned a much larger work, inspired by the Biblical vision of the

Apocalypse (a vision that must have seemed to many, caught up in the horrors of the war, to be coming all too true).

The score was finished by January 1941. Messiaen had composed a piano part for his piece, not knowing whether a piano would be available. But an old, out-of-tune upright was found, and the composer joined his three colleagues in the first performance, which took place before an audience of five thousand prisoners from France, Belgium, Poland, and elsewhere, a true cross-section of humanity, on a bitterly cold January 15, 1941. Messiaen preceded the performance with remarks on the symbolism of the music, and then played the work. He later observed that no other audience had ever shown greater attention to or understanding of his music.

The work's title refers first of all to the apocalyptic vision in the tenth chapter of Revelation, of "an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow... [H]e lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: There shall be no time." But in Messiaen's music the title has a technical sense, too, a freeing of the music from a regular pulse either through very slow tempi or irregular rhythms. The scoring changes from movement to movement, so that the variety of colors is quite remarkable. Messiaen's fondness for various kinds of symbolism shows in the number of movements (eight is the number of the Infinite and Endless) and in particular musical gestures linked to Biblical images. The very first entrance of clarinet and violin are marked "like a bird," the earliest instance in Messiaen's work of his fascination with birdsong. The composer's own comments on the music follow; except where otherwise noted, each movement calls for all four instruments:

1. Liturgy of crystal. Four in the morning, the waking of the birds; a solo blackbird extemporizes, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this into the religious level: you get the harmonious silence of Heaven.
2. Vocalise for the Angel who announces the end of Time. The first and third parts (very short) conjure the power of this strong angel covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The middle section (without clarinet) brings the impalpable harmonies of heaven. The piano's soft cascade of blue-orange chords surround the near-plainsong-like chant of the strings with their distant chime.

3. Abyss of the birds. (For solo clarinet.) The abyss is Time, with its sadness and weariness. The birds are the opposite of Time: our longing for light, stars, rainbows, and jubilating vocalises.
4. Interlude. (Without piano.) A Scherzo, more extrovert than the other movements, with which, however, it has certain melodic ties.
5. Praise to the Eternity of Jesus. (Cello and piano.) Jesus is here considered as the Word. A long and infinitely slow phrase of the cello magnifies with love and reverence the eternity of the powerful yet mild Word, "whose years shall not get used up." "In the beginning was the Word, and the Word was with God, and the Word was God." (Gospel according to John, 1:1)
6. Dance of fury, for the seven trumpets. (All instruments in unison.) Rhythmically, this is the most characteristic of the eight movements. Use of the added value, of augmented and diminished rhythms, of non-retrogradable rhythms... [A technical discussion of rhythm occurs here.] Listen especially towards the end of the piece to the theme's fortissimo by augmentation, with the changes in register of its different notes.
7. Jumble of rainbows for the Angel who announces the end of Time. This brings back some things from the second movement. The Angel full of strength appears, and above all the rainbow that covers him (the rainbow, symbol of peace, of wisdom, of all luminous and tonal vibration). In his dreams, the author hears and sees classed chords and melodies, familiar colors and shapes; then, after this transitory stage, he passes into the unreal and undergoes with ecstasy a wheeling, a giratory compenetration of superhuman sounds and colors. These swords of fire, these orange-blue flows of lava, these sudden stars: that is the jumble, these are the rainbows.
8. Praise to the Immortality of Jesus. (Violin and piano.) A broad violin solo, the counterpart of the fifth movement's cello solo. This second praise is more specifically addressed to the second aspect of Jesus, to Jesus the Man, to the Word that has become flesh, the immortal reborn one who imparts us his life.

Messiaen's potent imagery, his synesthesia (hearing chords, for example, as "orange-blue"), his rhythmic innovation, and his spiritual range, no less than the dramatic account of its composition and premiere, have made the *Quartet for the End of Time* one of the composer's seminal scores and one of the most extraordinary chamber works of the twentieth century.

About the Artists

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelor's 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, has been performing for the National Symphony Orchestra for the past 20 years as their Pops pianist and as acting principal keyboardist. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain, Slovenia, and Spain. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, and was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002. Lisa was a featured soloist and commentator for the National Symphony Mozart Portrait concert series and also appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." An established chamber musician, Ms. Emenheiser is the pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. A committed teacher, Lisa holds a private studio in her home.

JOEL FULLER received his Bachelor of Music in Violin Performance from the University of Wisconsin, and a Master of Music in Violin Performance and Chamber Music from the University of Michigan. His teachers include the late Vartan Manoogian and Paul Kantor. He has performed in master classes with

some of the world's leading teachers and musicians, such as Donald Weilerstein, Mark Steinberg, William Preucil, and Pamela Frank, among others. Mr. Fuller has won numerous awards and competitions, including the American String Teachers Association Competition and both the University of Wisconsin and the University of Michigan Concerto Competitions. As a student, he was awarded a three-year orchestral fellowship to attend the Aspen Music Festival; he was one of only two musicians to receive that honor in 2001. Before his appointment with the National Symphony, Joel held the position of Assistant Principal Second Violin of the Washington National Opera Orchestra and previous to that appointment he spent three seasons as the Assistant Concertmaster of the Naples (FL) Philharmonic. As a chamber musician, Mr. Fuller was the first violinist of the University of Michigan Graduate String Quartet and a founding member of the Sonare and Vanderbilt String Quartets. He is currently a member of the IBIS Chamber Music Society.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. At Michigan, he led the celebration of the School's 125 anniversary and a change of the school's name to embrace all the performing arts disciplines. He has initiated "Arts on Earth," an interdisciplinary project involving the arts and engineering. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then 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 in repertoire from the 18th to the 21st century, and his performances can be heard in recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels..

JOHN KILKENNY (BM the Juilliard School, MM Temple University) is currently Director of Percussion Studies at George Mason University. He enjoys a multi-faceted career that includes orchestral performances with the National Symphony, Washington National Opera and Ballet, Washington Concert Opera, Cathedral Choral Society, Washington Chorus, Choral Arts Society, the Master Choral of Washington, and virtually every other Washington DC area performing arts organization. Chamber music and solo appearances include collaborations with Folger Consort, Verge Ensemble, Chris Deviney, John Tafoya, Robert Van Sice, Talujon Percussion, Gregory Zuber, and She e Wu; performances of Alejandro Vinao's *Estudios De Frontera*, Michael Daugherty's *UFO Percussion Concerto*, and the Washington DC area premiere of the Philip Glass *Concerto Fantasy for two Timpanists and Wind Symphony*. John appeared as the solo percussionist for the 2008 award-winning production of *Macbeth* at the Folger Shakespeare Theater and completed writing the solo percussion music for Don McCullough's newest large-scale choral work – *Let my People Go, a Musical Journey through the Underground Railroad*, which premiered in

April 2008 at the John F. Kennedy Center for the Performing Arts. He has been a part of several recent and upcoming commissions, including works from Peter Erskine, Jonathan Newman, Jesse Gessford, Dennis Hoffmann, Peter Klatzow, and Alejandro Vinao and Don McCullough. John Kilkenny is a Yamaha Performing Artist and proud sponsor of Vic Firth mallets, Remo drum heads and Sabian cymbals. His primary instructors include Jonathan Haas, Gregory Zuber and Alan Abel.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. He continued to nurture her playing, along with classes in flute offered at that time by D.C. Public School music programs. As she took to the flute quite naturally, lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours the United States and beyond, playing many concerts each year.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Ms. Young has added her sound to a short film, a CD of bluegrass music, and a DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

Upcoming Events

Dates for the 21st Century Consort's 36th season, celebrating Smithsonian American Art Museum's exhibitions exploring "Man and Machine," have been selected. Please mark your calendars!

November 5, 2011

December 3, 2011

February 11, 2012

May 5, 2012

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum.

Ticket information will be available at www.AmericanArt.si.edu.

To receive the latest Consort news, get an early look at the printed program for an upcoming Consort concert or search our performance archive for a special piece or composer, we invite you to visit the Consort's newly revised website at www.21stcenturyconsort.org.

21st Century Consort

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