

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

December 3, 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

Elisabeth Adkins, Violin
Richard Barber, Double Bass
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Abigail Evans, Viola
Laurel Ohlson, Horn
Susan Robinson, Harp
William Sharp, Baritone
Sara Stern, Flute
Jane Stewart, Violin
Danny Villanueva, Percussion
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, December 3, 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 2011–2012 Season is sponsored by
The Smithsonian American Art Museum and funded in part by generous
grants from the Cafritz Foundation and the Copland Foundation, and
contributions from the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum
presents

Pre-Concert Discussion

Christopher Kendall with William Sharp

Program

“...Hall of Wonders”

Piano Trio Nicholas Maw
I. Moderator con moto, in poco inquieto; Presto non assai
II. Grave e sostenuto; Allegro comodo
Ms. Adkins, Ms. Emenheiser, Ms. Young

INTERMISSION

The Passion of Scrooge or A Christmas Carol Jon Deak
Act I
Act II
Ms. Adkins, Mr. Barber, Mr Cigan, Ms. Evans, Mr. Kendall, Ms. Ohlson,
Ms. Robinson, Mr. Sharp, Ms. Stern, Ms. Stewart, Mr. Villanueva, 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 and Texts

From “across the pond,” the 19th century phenomenon at the heart of the Smithsonian American Art Museum’s current exhibition, “The Great American Hall of Wonders,” was viewed with deep ambivalence: the English and European Romantic perspective held industrialization to be inimical to the pastoral landscape, the encroaching machine age a threat to everything natural. Charles Dickens, who spent important episodes during his career in America, was alarmed by the human costs of the Industrial Revolution, and his novella *A Christmas Carol* has been read as an indictment of 19th century industrial capitalism. Jon Deak, surely as deeply a Romantic and a lover of nature as any composer alive, must have responded to the challenge of setting *A Christmas Carol* to music, partly out of an affinity for this aspect of Dickens’ world view. The contemporary reverberations of 19th century Romanticism can also be experienced in the intense lyricism of Nicholas Maw’s compositions, a musical equivalent to English author John Fowles’ contemporary search for the literary and humanistic values of the 19th century English novel. Indeed, “The Great American Hall of Wonders” is an exhibition whose examination of the uneasy relationship between nature and the machine remains no less timely today than it was when Charles Willson Peale opened his proto-natural history museum in early 19th century Philadelphia.

–Christopher Kendall

Piano Trio

Nicholas Maw

(b. 1935, Grantham, England; d. 2009, Washington, DC)

The late Nicholas Maw composed voluptuous music that does not turn its back on the traditions of the past, even when it projects the composer’s own personal vision. He studied with Lennox Berkeley at the Royal Academy of Music in London and later, on a French Government scholarship, with Nadia Boulanger and Max Deutsch in Paris. Along with a body of passionate instrumental music (such as the extraordinary *Ghost Dances*), he produced a substantial body of music for voice, ranging from the song-cycles *La Vita Nuova* and *Roman Canticle* (all these works recorded by the Consort, the latter with baritone William Sharp) to the operas *The Rising of the Moon*, composed for

Glyndebourne, and the overpowering *Sophie’s Choice*, premiered at Covent Garden. His music is well known to subscribers to this series; Nicholas was a member of the Consort’s board and a beloved friend.

The *Piano Trio* was written on a commission from the Koussevitzky Music foundation for the Monticello Trio, which gave the world premiere on March 25 1991, as part of that year’s Bath International Music Festival in Bath, England. The composer provided the following commentary on the *Piano Trio*:

The trio is cast in two large-scale movements, each encompassing two movement-types from the classical pattern: *Movement I* – first movement and scherzo; *Movement II* – slow movement and finale. The piano opens the work with an extended cantilena in irregular compound meter marked *Moderato con moto, un poco inquieto* played unaccompanied at two octave distance, and this is immediately repeated in similar form by the violin and cello. After a climax, a subsidiary theme (derived in part from the opening) is introduced on the violin and handed over to the cello. This leads to a short passage in the nature of a lullaby, which tapers off into a silent pause. The remainder of this first half of the movement consists of a rather free development section that culminates in a tense climax. The tension falls away with a restatement of the second subsidiary theme, and the scherzo part of the movement follows without a break. (*Presto non assai.*) This is initiated by the violin playing a running motive – also cast in irregular meter – marked *sotto voce e misterioso*, and this is immediately answered by the cello. (From this point on to the end of the movement both stringed instruments are muted.) In general, the mood of this scherzo section remains haunted and subdued, though it is occasionally punctuated by short and savage outbursts. It is followed by a coda consisting of a restatement of the lullaby, with a final glimpse of the opening cantilena coming to rest on a fairly unequivocal D minor.

The opening slow section of *Movement II* is a simple three-part structure. The first part, marked *Grave e sostenuto* is built out of a quiet linear motive on the strings alternating with a similar idea on the piano, though varied by longer note values and

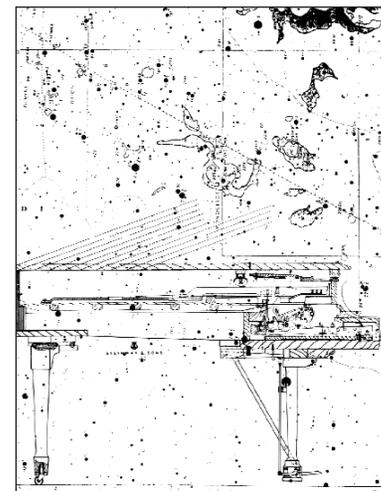
filled thirds. This simple idea is extended to form an arch-like shape. The central part develops from a warm cantilena first enunciated by the cello, accompanied by a rising figure on the piano that always finishes with a series of fast repeated notes in the right hand. The third part is a varied reprise of the first, ending with a quiet descent of the opening piano chords that lead straight into the finale section of the movement. This opens with a lyrical theme marked *Allegro comodo* played by the cello and repeated by the violin. The second idea is a dramatic contrast: an agitated and incisive motive played by all three instruments in a kind of wild heterophonic texture. After a climax that puts the movement squarely in the tonal area of D, the opening melody appears in a much-curtailed version that leads on into a stormy development section. This in turn eventually plunges back into the agitated second idea and this rises to a forceful climax. The work ends with a varied reprise of the movement's lyrical main theme; beginning quietly in octaves on the piano against a background of trills on the strings, it gradually gathers momentum to finish in a blaze of D major.

The Passion of Scrooge or A Christmas Carol Jon Deak

Jon Deak is no stranger to 21st Century Consort audiences and a dozen of his marvelous, literary-based works have appeared on these concerts since 1984, when, appropriately, his "Greetings from 1984" was programmed.

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, and 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 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.” The composer continues:

Then Jack and Linda Hoeschler approached Christopher Kendall and me about rekindling this project. It turned out to be a big piece! 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 Christ-

mas 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.

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 Breedon 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 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. 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.

ABIGAIL EVANS, viola, began playing with the National Symphony Orchestra in January of 2005. She was appointed Assistant Principal Viola in May of 2006. Before coming to Washington, she spent four months in the viola section of the Los Angeles Philharmonic. She attended the Cleveland Institute of Music where she was a student of Jeffrey Irvine and Lynne Ramsey. In addition to performing with the NSO, Abigail enjoys playing chamber music, and is a member of the Manchester String Quartet. She plays a viola made by Hiroshi Iizuka in 1993.

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. 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, which sponsored a May 2011 national meeting of 50 of the leading U.S. academic institutions on the role of the arts at the research university. Also in May, 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.

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. Among Susan's solo engagements is a performance of Mozart's *Concerto for Flute and Harp* in the Kennedy Center Concert Hall with flutist Adria Sternstein and the Opera House Orchestra. 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, 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.

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. The *Key Reporter* published her 2001 article describing life as a professional musician with a liberal arts background. Outside of Washington, she participates in the Grand Teton Music Festival and has performed at the Honolulu Academy of Arts with Joseph Silverstein. 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.

DANIEL VILLANUEVA is a freelance percussionist/drummer who performs and teaches in the Washington DC area. He has performed with the National Symphony Orchestra, the Annapolis Symphony, the Richmond Symphony, the Florida Orchestra, the 21st Century Consort, the New York Festival of Song, the Master Chorale of Washington, The Washington Chorus, and the Alexandria Symphony. Mr. Villanueva has had the privilege of working under some of the world's leading conductors including Mstislav Rostropovich, Leonard Slatkin, Michael Stern, Roberto Minczuk, Ivan Fischer, André Previn, Hugh Wolff, Lorin Maazel, JoAnn Falletta, and Hans Graf. Career highlights include performing in Carnegie Hall with the National Symphony Orchestra and performing with Stevie Wonder at the Library of Congress. With various groups and ensembles he has performed at the Kennedy Center, Disney Hall, Carnegie Hall, Blues Alley, Lincoln Center, and Ford's Theatre. Internationally he has performed in Spain, Russia, Italy, and Korea with various ensembles.

He received his B.M. in Percussion Performance from the University of South Florida and his M.M. from the University of Maryland where he is pursuing his Doctor of Musical Arts in Percussion.

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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Compiled November 2011