

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

February 11, 2012

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Abigail Evans, Viola
Sara Stern, Flute
Olivia Vote, Mezzo Soprano
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, February 11, 2012

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

**Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum**



The 21st Century Consort's 2011–2012 Season is sponsored by
The Smithsonian American Art Museum and funded in part by
generous contributions from The Cafritz Foundation and
the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with composers from the program

Program

“Multiplicity
Multiplicity”

Simple Machines R. Luke DuBois/Paul Moon

Power Synth Mark Kuss
Ms. Emenheiser

Variations for Flute and Piano Robert Beaser
In three movements
Ms. Emenheiser, Ms. Stern

INTERMISSION

Wet Ink Donald Crockett
Ms. Adkins, Ms. Emenheiser

Colors passing through us David Froom
Mr. Cigan, Ms. Emenheiser, Ms. Evans, Ms. Vote

Falling James Matheson
Ms. Adkins, Ms. Emenheiser, 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

Simple Machines

R. Luke DuBois/Paul Moon

R. Luke DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural and personal ephemera. He holds a doctorate in music composition from Columbia University, and has lectured and taught worldwide on interactive sound and video performance. He has collaborated on interactive performance, installation, and music production work with many artists and organizations including Toni Dove, Matthew Ritchie, Todd Reynolds, Jamie Jewett, Bora Yoon, Michael Joaquin Grey, Elliott Sharp, Michael Gordon, Maya Lin, Bang on a Can, Engine27, Harvestworks, and LEMUR, and was the director of the Princeton Laptop Orchestra for its 2007 season.

Stemming from his investigations of “time-lapse phonography,” his recent work is a sonic and encyclopedic relative to time-lapse photography. Just as a long camera exposure fuses motion into a single image, his work reveals the average sonority, visual language, and vocabulary in music, film, text, or cultural information. An active visual and musical collaborator, DuBois is the co-author of *Jitter*, a software suite for the real-time manipulation of matrix data developed by San Francisco-based software company Cycling’74. DuBois has lived for the last seventeen years in New York City. He teaches at the Brooklyn Experimental Media Center at NYU’s Polytechnic Institute, and is on the Board of Directors of the ISSUE Project Room. His records are available on Caipirinha/Sire, Liquid Sky, C74, and Cantaloupe Music. His artwork is represented by bitforms gallery in New York City. Prints from his project *Hindsight Is Always 20/20* are currently on display in this museum’s “Multiplicity” exhibition through March 11, 2012.

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 city symphonies to Koyaanisqatsi. His documentary subjects include contemporary artist R. Luke DuBois, the American composer Samuel Barber, Whittaker

Chambers, and indigenous punk band Hamac Cazíim. His experimental films include *El Toro*, also scored by R. Luke DuBois, and *Time Crunch*, which debuted here as visual accompaniment to Jordan Kupsa's composition. 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.

Paul Moon writes:

In the first half of the 20th Century, a massive diesel engine in Copenhagen, Denmark was the world's largest. Still preserved and working, it fires up monthly. *Simple Machines*, as a short visual study, takes the spectacle as an occasion to explore the notion of human machinery, not just what we create, but circling back to the systems inside us, before us, and beyond us. Thinking of the *Multiplicity* exhibition, *Simple Machines* also lays homage to communication in culture, especially our printing machines that so recently and vastly accelerated civilization. R. Luke DuBois' electronic score, much like his visual work, combines programming process and creative inspiration into an evocative, motoric result that is at once organic and digital.

Power Synth

Mark Kuss

Mr. Kuss has received awards from the American Academy and the Institute of Arts and Letters, the N.E.A., the Jerome Foundation, Meet the Composer, A.S.C.A.P., the Copland Foundation and others. His work has been performed by the 21st Century Consort, the Folger Consort, the New Hampshire Symphony Orchestra, at Merkin Hall, the 92nd Street Y, the MacDowell Colony, the Swannanoa Music Festival, the Monadnock Music Festival, San Francisco's Composers Inc., the Vancouver Chamber Music Festival, and throughout the U.S., Canada and Europe.

Other recent projects include music for the Pro Arte Chamber Orchestra of Boston, music for the grammy-nominated jazz vocalist Nnenna Freelon, a saxophone concerto and sax quintet for jazz great Branford Marsalis, music for cellist Fred Raimi, and for Hesperus—ensemble in residence at the Smithsonian Museum of American History.

His music, recorded on the Koch International and Gasparo labels, includes two discs of chamber music and one of original Ragtime.

In addition to his compositional work with orchestral and chamber musicians, Mr. Kuss has produced soundtracks and sound design for a number of independent films and theater productions—is involved in the noise-rock scene, building and performing on Steampunk/Folktek synthesizers which employ non-traditional user interfaces—and plays Jazz piano in the NYC area.

The composer writes:

Power Synth. Was written very quickly over the summer of 1994. It is a musical response to certain ideas and terms I have encountered in recent literary criticism. One of these terms, “simulacrum,” obsessed me while I was working on the piece. This term, originally associated with manufacturing, describes the state in which the “reproduction” becomes more authentic than that which it is a copy of. We encounter this every day. It is the “imitation crab meat” which we consume from those industrial-style salad bars found at our workplace, or that true-to-life “woodgrain effect” found in the formica countertops in our kitchens.

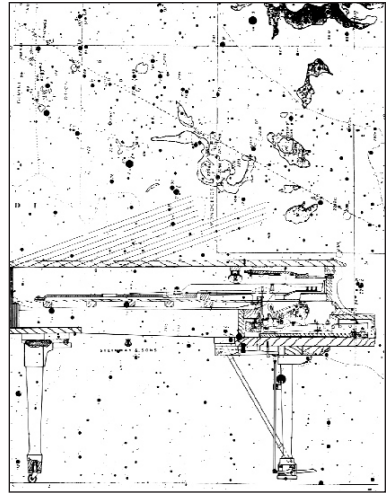
Variations for Flute and Piano

Robert Beaser

Robert Beaser has emerged as one of the most accomplished creative musicians of his generation. Since 1982, when the *New York Times* wrote that he possessed a “lyrical gift comparable to that of the late Samuel Barber,” his music has won international acclaim for its balance between dramatic sweep and architectural clarity. He is often cited as an important figure among the “New Tonalists,” composers who are adopting new tonal grammar to their own uses, and through a wide range of media has established his own language as a synthesis of Western tradition and American vernacular.

Born in Boston, Massachusetts, Beaser studied literature, political philosophy and music at Yale College, graduating summa cum laude, Phi Beta Kappa in 1976. He went on to earn his Master of Music, M.M.A. and Doctor of Musical Arts degrees from the Yale School of Music. His principal composition teachers have included Jacob Druckman, Earle

Brown, Toru Takemitsu, Arnold Franchetti, Yehudi Wyner and Goffredo Petrassi. In addition, he studied conducting with Otto-Werner Mueller, and William Steinberg at Yale, and composition with Betsy Jolas on a Crofts Fellowship at Tanglewood in 1976. From 1978-1990 he served as co-Music Director and Conductor of the innovative contemporary chamber ensemble Musical Elements at the 92nd Street Y, bringing premieres of over two hundred works to Manhattan. From 1988-1993 he was the Meet the Composer/Composer-in-Residence with the American Composers Orchestra at Carnegie Hall, and now serves as ACO's Artistic Director. Since 1993, Beaser has been Professor and Chairman of the Composition Department at the Juilliard School in New York.



Beaser's compositions have earned him numerous awards and honors. At the age of 16, his first orchestral work was performed by the Greater Boston Youth Symphony under his own direction at Jordan Hall in Boston. In 1977 he became the youngest composer to win the Prix de Rome from the American Academy in Rome. In 1986, Beaser's widely heard *Mountain Songs* was nominated for a Grammy Award in the category of Best Contemporary Composition. He has received fellowships from the Guggenheim and Fulbright Foundations, the National Endowment for the Arts, the Goddard Lieberon Fellowship from the American Academy of Arts and Letters, a Charles Ives Scholarship, an ASCAP Composers Award, a Nonesuch Commission Award and a Barlow Commission. In 1995, the American Academy of Arts and Letters honored him with their lifetime achievement award.

Recent events for Robert Beaser and his music include the debut and subsequent European tour of his orchestral work *Evening Prayer* by Federico Cortese and Boston Youth Symphony Orchestra in 2008; the 2009 premiere of *Guitar Concerto*, featuring renowned virtuoso Eliot Fisk, which continues to see performances with Fisk and orchestras across the country. In December of 2010, Steven Osgood led the Uni-

versity of Missouri-Kansas City Wind Ensemble through the world premiere of Beaser's *Manhattan Roll* in a new arrangement for wind band. The performance kicked off a tour of over 25 bands across the US.

The composer writes:

Composed in the fall and winter 1981-82, *Variations for Flute and Piano* is cast in three movements, each of which comprises five variations. The theme of the work commences with an easily recognizable melody in which the first six notes make up three pairs of minor thirds. Following the theme's presentation, the first movement is clearly laid out as a set of strongly contrasting variations, as their markings indicate: I. Brutale; II. Lontano; III. Maestoso e rubato; IV. Vivace con bravura; and V. Coda-Deliberato. ...[T]he underlying argument of the movement comes from the developing conflict between the gentle, diatonic material and its more spectral, chromatic opposites.

The second and third movements also contain five variations each, but their more consistent overall character tends to conceal the fact somewhat. The middle movement is cast as a lyrical nocturne with a cadenza, while the finale, marked *Con fuoco*, "develops in a quasi sonata-allegro fashion." Actually there is more variety in these two movements than this description would seem to indicate, for the basic expressive contrast continues, but writ large over the span of the whole movement rather than between the small segments. The evanescent coda of the last music finally comes to an end with a rather whimsical and surprising matter-of-factness.

Wet Ink

Donald Crockett

Donald Crockett is dedicated to composing music inspired by the musicians who perform it. He has received commissions from the Los Angeles Chamber Orchestra (Composer-in-Residence (1991-97), Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble and the California EAR Unit, among many others. Recent projects include commissions from the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble, the San Francisco-based chamber choir, Volti, for its 30th anniversary season,

Composers' Inc. for its 25th anniversary season, the Claremont Trio, and a chamber opera, *The Face*, based on a novella in verse by poet David St. John. Donald Crockett was awarded a Guggenheim Fellowship in 2006, and has also received grants and prizes from the American Academy of Arts and Letters, Barlow Endowment, Copland Fund, Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts and many others. His music is published by Keiser Classical and Doberman/Yppan and recorded on the Albany, CRI, ECM, Laurel, New World, Orion and Pro Arte/Fanfare labels. Two all-Crockett recordings were released in 2011, on New World Records with Firebird Ensemble and on Albany Records with Xtet. Active as a conductor of new music, Donald Crockett has presented many world, national and regional premieres with the Los Angeles-based new music ensemble Xtet, the USC Thornton Contemporary Music Ensemble, and as a guest conductor with the Los Angeles Chamber Orchestra, USC Thornton Symphony, Pittsburgh New Music Ensemble, Cleveland Chamber Symphony, Hilliard Ensemble, California EAR Unit, Firebird Ensemble and Ensemble X. He has also been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. His recordings as a conductor can be found on the Albany, ECM, New World and CRI labels. Donald Crockett is Chair of the Composition Department and Director of the Contemporary Music Ensemble at the USC Thornton School of Music, and Senior Composer-in-Residence with the Bennington Chamber Music Conference.

The composer writes:

Wet Ink, a duo for violin and piano which I composed in 2008, was commissioned by the San Francisco-based composer collective and new music group, Composers Inc., in celebration of its 25th anniversary. Of course the title is a play on Composers, Inc., but it also takes note of this intrepid organization's articles of incorporation, a celebration of ink-not-yet-dry music, freshly made works launched each season for a quarter of a century and counting. *Wet Ink* lasts just a bit under seven minutes and is cast in a back-for-another-year ritornello form with an extended lyrical central passage.

Colors passing through us

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, and the New York New Music Ensemble. He has had performances 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, where he is professor and chair of the music department. 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.

The composer writes:

Marge Piercy's "*Colors passing through us*," is an unabashed love poem. Seven colors are celebrated, each in its own stanza. In two other stanzas, colors are presented to the loved one as a gift (as flowers, singly or in a bouquet, or as a box of crayons). Within a unified musical language, based on continuous development of a few basic motives, the music paints words and follows the stanza structure, with changes in

harmony, melody, and texture tracing the poem's formal shifts. Most of the poem is static and loving descriptions of each color, and the music for it is languid and expressive. Where the poetry is more active (towards the center of the poem, with orange butterflies and pouncing cats, followed by yellow dandelions by a highway and a yellow slicker in a downpour), the music increases in intensity. The final stanza (cobalt) is both a color description and a description of intimate embrace. Here the musical lines wrap gently around each other, seeking to conclude with a peaceful glow.

Colors passing through us

Marge Piercy

Purple as tulips in May, mauve
into lush velvet, purple
as the stain blackberries leave
on the lips, on the hands,
the purple of ripe grapes
sunlit and warm as flesh.

Every day I will give you a color,
like a new flower in a bud vase
on your desk. Every day
I will paint you, as women
color each other with henna
on hands and on feet.

Red as henna, as cinnamon,
as coals after the fire is banked,
the cardinal in the feeder,
the roses tumbling on the arbor
their weight bending the wood
the red of the syrup I make from petals.

Orange as the perfumed fruit
hanging their globes on the glossy tree,
orange as pumpkins in the field,
orange as butterflyweed and the monarchs
who come to eat it, orange as a
cat running lithe through the high grass.

Yellow as a goat's wise and wicked eyes,
yellow as a hill of daffodils,
yellow as dandelions by the highway,
yellow as butter and egg yolks,
yellow as a school bus stopping you,
yellow as a slicker in a downpour.

Here is my bouquet, here is a sing
song of all things you make
me think of, here is oblique
praise for the height and depth
of you and the width too.
Here is my box of new crayons at your feet.

Green as mint jelly, green
as a frog on a lily pad twanging,
the green of cos lettuce upright
about to bolt into opulent towers,
green as Grand Chartreuse in a clear
glass, green as wine bottles.

Blue as cornflowers, delphiniums,
bachelors' buttons. Blue as Roquefort,
blue as Saga. Blue as still water.
Blue as the eyes of a Siamese cat.
Blue as shadows on new snow, as a spring
azure sipping from a puddle on the blacktop.

Cobalt as the midnight sky
when day has gone without a trace
and we lie in each other's arms
eyes shut and fingers open
and all the colors of the world
pass through our bodies like strings of fire.

"Colors passing through us" was commissioned by Courtney W. Howland to honor the birthday of her husband Michael Singer.

"Colors passing through us" by Marge Piercy.

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Falling

James Matheson

Brooklyn-based composer James Matheson (b. 1970) has rapidly emerged as one of the most distinctive, vital, and creative musical voices of his generation. Among his commissions are works for the New York and Los Angeles Philharmonics, the Chicago and Albany Symphony Orchestras, Carnegie Hall and the Borromeo String Quartet. The American Academy of Arts and Letters honored him in December, 2011, with the Charles Ives Living, an award of \$100,000 a year for two years (2012-2014).

In September of 2009, James joined the Los Angeles Philharmonic as Director of the LAP's innovative Composer Fellowship Program. Recent projects include *Violin Concerto*, co-commissioned by the Chicago Symphony Orchestra and the Los Angeles Philharmonic; *True South*, commissioned by the New York Philharmonic; *Four Fanfares*, commissioned by the Los Angeles Philharmonic; and *Borromeo Rings*, commissioned by the Cheswaty Foundation for the Borromeo String Quartet and pianist Judith Gordon.

In addition to the Guggenheim, Matheson has received fellowships and awards from the American Academy of Arts and Letters (the Goddard Lieberon Fellowship in 2008 and the Hinrichsen Award in 2002), the Bogliasco and Sage Foundations, ASCAP, and the Robbins Prize. From 2005-2007, Matheson was Executive Director of the MATA Festival of New Music in New York, which commissions and performs the work of young composers who are making their entry into professional musical life. Matheson has held residencies at Yaddo and the Liguria Study Center, and has been a fellow at the Aspen Music Festival and the Norfolk Chamber Music Festival.

The composer writes:

Falling represents the coming together of a variety of influences which affected me at various points during the course of its composition. First, the death of the pianist and composer Leo Smit, with whom I had come to have a rather unique relationship. Despite working as his copyist for several years, I had met Leo face-to-face only once, at a concert devoted to his music. We nevertheless came to know each other well, through many letters and countless hours logged in phone conversations. As might be expected, these conversations, at first focused on the work I was doing for him, developed a

very personal side as well, as he coached me, with his nearly infinite patience and generosity of spirit, through some very difficult times. *Falling* is dedicated to Leo's memory.

The inspiration to try my hand at a set of variations comes from the second major influence during this time, the music of John Harbison. A frequent composer of variations, Harbison has approached the form in a variety of ways, arousing enough interest on my part over the years that his use of variations became the topic of my doctoral thesis. Although *Falling* differs markedly in its approach to the form when compared to most of Harbison's sets, the piece owes a great debt to his music, as to me these works demonstrate the continuing ability of such a form to bear the weight of modern musical materials.

Falling is a comparatively loosely-structured set of variations, a fact underscored by the absence of a theme per se. The opening, for piano alone, introduces a very simple descending sequence (the simplest form of musical process), distributed throughout the range of the instrument. It is this notion of process, conjoined with the idea of descent, which governs the structure of these variations, more than a tune or harmonic progression as is more traditionally the case with such works.

The title refers, of course, on the one hand to the descent inherent in the piano's introduction. But the piece draws its emotional impetus from the idea of falling as well. As metaphor, "falling" generally represents a degeneration: we fall from grace, fall apart, or have a falling out. The expressive world of *Falling* reflects very much this sense of progressive degeneration, which reaches its lowest point toward the end of the work. Almost as if to suggest, however, the truth of the notion that at some point there is nowhere to go but up, the final variation presents a brighter twist on the idea of falling (after all, we also fall in love); while the musical material continues to fall, the expressive content of this material takes on a decidedly more optimistic tone.

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.

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 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.

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.

OLIVIA VOTE, Mezzo-Soprano, has been acclaimed for her "theatrical magnetism and steely vocal technique..." "a striking expressiveness and sensitivity to her character" and "a voice to pay attention to..." In the 2011- 2012 season Ms. Vote looks forward to performing *Giulietta* in *Les Contes d'Hoffmann* and *Cuniza* in Verdi's first opera *Oberto*, both with the Academy of Vocal Arts where she is currently a resident artist. She will also premiere a new chamber work by composer David Froom with the 21st Century Consort at the Smithsonian in Washington D.C. Last season Ms. Vote "started off with a bang," creating the role of Hester Prynne in the world premiere of Margaret Garwood's *The Scarlet Letter*. She then joined the Opera Company of Philadelphia for *Romeo and Juliette*, followed by critically acclaimed performances as Cherubino at Annapolis Opera. Other recent notable roles include: Adalgisa in *Norma*, Giovanna Seymour in *Anna Bolena*, Meg in *Falstaff*, Judith in *Bluebeards Castle* and the title roles in *Dido and Aeneas* and *La Tragedie de Carmen*. An eager concert artist, Ms Vote has recently performed her first Verdi's *Requiem* and Mahler's *Lieder eines fahrenden Gesellen*, both at the Alba Music Festival in Italy. At the St. Mary's River Concert Series in Maryland she sang lauded portrayals of Mahler's *Das Lied von der Erde* and Ravel's *Sheherazade*. As a recitalist she has enjoyed collaborating with renowned pianist Brian Ganz, and together they have been praised for their "captivating" interpretations of Schumann's *Fraunliebe und Leben* and Wolf's *Mignon Lieder*, amongst others, and are planning an upcoming recital for this summer. Ms. Vote has been a New England regional finalist in the Metropolitan Opera National Council auditions and was awarded the distinguished Phyllis Curtin Career Award. She received a Bachelors of Music from North Carolina School of the Arts and a Masters from Yale University.

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 al-

bums. 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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