

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

May 5, 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
Lucy Shelton, Soprano
Sara Stern, Flute
Rachel Young, Cello

Mark Huffman, Recording Engineer
Kevin McKee, Stage Manager

Saturday, May 5, 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 its activities funded in part by
generous contributions from The Cafritz Foundation, the National Endowment
for the Arts, and the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with
John Chowning, Dan Visconti and Laura Karpman

Program

“Music of Games”

If I Could Hold You Peter Buffett

Common Tone Laura Karpman
Ms. Evans

Road Movies John Adams
I. Relaxed Groove
II. Meditative
III. 40% Swing
Ms. Adkins, Ms. Emenheiser

The Clear Light Dan Visconti
Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Ms. Shelton,
Ms. Stern, Ms. Young

INTERMISSION

Voices John Chowning
Ms. Shelton

Four Music Videos Paul Schoenfield
I. Rock Song
II. Bossa Nova
III. Film Score
IV. Samba
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

If I Could Hold You

Peter Buffett

Peter Buffet's career has spanned more than 30 years as a professional musician, composer, philanthropist and author. He began his career creating many of the early MTV bumpers of the '80s, and composed the memorable "Fire Dance" scene in 1990's Oscar winning film *Dances with Wolves*.

Buffett has received recognition for his Native American-inspired music, most notably composing the full score for *500 Nations*—the Emmy-awarded CBS miniseries produced by Kevin Costner, and the musical production *Spirit: The Seventh Fire*—a Native American-inspired show incorporating dancing, powwow singing and Imax-scale visuals (premiered at the opening of the Smithsonian's National Museum of the American Indian).

From 1987 to present, Buffett has released 16 records, and has been signed to such labels as Narada, Epic and Hollywood Records. He now owns two independent labels, BisonHead and BeSide Records. Most of his releases had been instrumental recordings until 2006 when Buffett began experimenting with vocals and a more eclectic pop/rock sound. Buffett has collaborated with Grammy-nominated recording artist Akon as well as Grammy-winning artist Angélique Kidjo on songs concerned with human rights, one of which debuted at a special event at the UN General Assembly.

The composer says of *If I Could Hold You*:

The music for this video was born out of a visit during which the composer watched his friend's son, completely disconnected from the life around him, become totally immersed in a video game whose focus was killing for fun.

Composer Laura Karpman is recognized for a rigorous musical approach coupled with conceptual and progressive uses of technology and recording. She is one of a handful of female composers with an active career in film and television, winning four Emmys and receiving an additional seven nominations, an Annie Award nomination, and a GANG award and nomination for her video game music.

A native of Los Angeles, she studied at Phillips Academy and Interlochen. At age 11 she started memorizing Ella Fitzgerald's scat solos and listening to the work of jazz greats. She attended the University of Michigan School of Music, studying composition with William Bolcom and Leslie Bassett, and the legendary Nadia Boulanger at Fontainebleau. She received her Master's and Doctoral degrees at Juilliard as a student of Milton Babbitt, composing and studying by day, while playing jazz and scat singing in Manhattan clubs by night.

Karpman has received numerous awards including the Ives Fellowship from the American Academy of Arts and Letters, two ASCAP Foundation grants, multiple Meet the Composer grants, and residencies at Aspen, Tanglewood and The MacDowell Colony. At the Sundance Institute's Composer's Lab she saw, for the first time, computers and music work together, and was enthralled. From New York she returned to Los Angeles, attended the ASCAP Film Scoring workshop, and soon after began working steadily in the commercial world. Karpman has composed scores for T.V. drama and documentaries, SCI-FI/Action shows and numerous independent films. She is a professor at the UCLA School of Theater, Film, and Television, and has lectured at The Juilliard School, USC, UCLA, Mills College, Berklee College of Music, and The Tides Momentum Leadership Conference, and is a fellow of The Los Angeles Institute for the Humanities. She has served on the boards of the American Music Center, the Society of Composers and Lyricists and currently is on the Artist's Council for New Music USA.

The composer writes:

Common Tone (2004) is a meditation on our wacked-out political system, and one of my favorite and truly wacky instruments, the viola. The recorded material features Martha Mooke, the violist

who commissioned the work, speaking, singing, plucking, and playing. She reads news stories of senate filibusters, recounts Strom Thurmond's famous record-holding 1957 filibuster, when during his more than 24-hour speech, he read, amongst other things, Washington's Farewell Address and The Declaration of Independence. Also quoted in the recorded material is Stephen Foster's "Hard Times Come Again No More," as well as a Kreutzer etude, a viola study piece akin to Hanon for piano, which is, in my mind, the musical equivalent to the reading of a phonebook, a common ploy during a filibuster. The resultant work is indeed a theatrical/musical filibuster—a barrage of music and words, sometimes violent, sometimes beautiful, and sometimes banal. The live viola is the "common tone," (hence the title). The fundamental pitch center is "c," a common tone by definition, but also the common tone between the keys of the Foster song and the Kreutzer etude. Using "c" and other devices, mostly accompanimental, the live viola unifies the recorded material, serving as a protagonist to its antagonistic role.

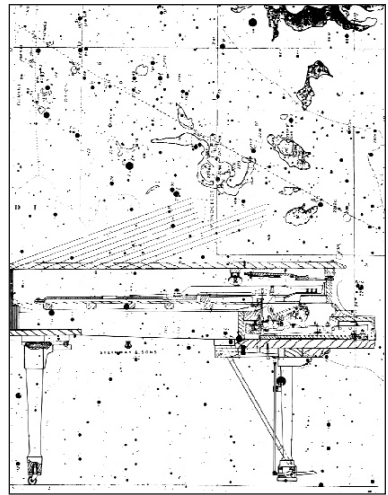
Road Movies

John Adams

Composer and conductor John Adams' works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 25 years, Adams's music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language.

Born and raised in New England and educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer-in-residence at the San Francisco Symphony. Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypal themes in contemporary history. *On the Transmigration of Souls*, written for the New York Philharmonic to mark the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare

“triple crown” of Grammy awards: “Best Classical Recording,” “Best Orchestral Performance,” and “Best Classical Contemporary Composition.” *City Noir*, a 35-minute orchestral work that takes as its jump-off point the “noir” sensibility of Los Angeles culture, was premiered by Gustavo Dudamel and the Los Angeles Philharmonic in a concert that was televised worldwide and toured the US.



Adams has been awarded honorary degrees and proclamations by Cambridge University, Harvard University, Yale School of Music, Phi Beta Kappa, the National Endowment for the Arts, Governor Arnold Schwarzenegger of California, the French Legion of Honor, and Northwestern University, where he was awarded an honorary doctorate and the first Michael Ludwig Nemmers Prize in Music Composition. He is active as a conductor, a regular guest at the BBC Proms, and in recent seasons has also conducted the London Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic as well as orchestras in Atlanta, Amsterdam, Berlin, Stockholm, Pittsburgh, Montreal, San Francisco, and Detroit. In 2011 he conducted six performances of *Nixon in China*, including a live international HD telecast, at the Metropolitan Opera.

The composer writes:

The title “Road Movies” is total whimsy, probably suggested by the “groove” in the piano part, all of which is required to be played in a “swing” mode (second and fourth of every group of four notes are played slightly late).

Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form.

Movement II is a simple meditation of several small motives. A solitary figure in an empty desert landscape.

Movement III is for four-wheel drives only, a big perpetual motion machine called “40% Swing.” On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

The Clear Light

Dan Visconti

Dan Visconti’s musical compositions have been commissioned and premiered by ensembles including the Kronos Quartet, the Da Capo Chamber Players, the Minnesota Orchestra, the Albany Symphony, and the Berlin Philharmonic Scharoun Ensemble, at venues such as Carnegie Hall, Alice Tully Hall, the Kennedy Center for the Performing Arts, and LA’s Disney Hall.

His compositions have been honored with the Berlin Prize, the Bearnis Prize from Columbia University, and the Cleveland Arts Prize; awards from BMI and ASCAP; the American Academy of Arts and Letters, the Society of Composers, and the National Association of Composers USA; and grants from the Naumburg Foundation, the American Music Center, the Barlow Endowment, the Fromm Foundation, Meet the Composer, the National Endowment for the Arts, the Bascom Little Fund, the Annenberg Foundation, and Chamber Music America. He has also been the recipient of artist fellowships from the MacDowell Colony, Copland House, the Lucas Artists Program at Villa Montalvo, and the Virginia Commission for the Arts.

Visconti studied composition at the Cleveland Institute of Music and the Yale School of Music, primarily with Margaret Brouwer, Aaron Jay Kernis, Ezra Laderman, and Zhou Long. He is a member of BMI and currently resides in Washington, DC.

The composer writes:

“The Clear Light” is a state of being described in the *Bardo Thodol* or Tibetan “Book of the Dead,” a manual on what to expect on the way to the afterlife. According to these ancient writings, a soul on

its journey to a new rebirth must hold onto the “clear light” of being through an assault of thoughts and emotions which arise during this interval between life and death, and so too is this composition—which opens with great simplicity—a journey in which the soprano voice spins a seemingly endless and constantly evolving melody through increasing torrents of feeling. The vocal part unravels into songlike lyricism and ultimately wilder flights of expression inspired by the phenomenon of glossalalia, or “speaking in tongues” that many cultures view as a conduit to the realm of the ineffable and sacred.

The piece is an exploration of the expressive potential of non-sense, and a celebration of the sonic potential of the human voice, unfettered from linguistic meaning. Beginning from the moment of death (or similar calamity, in which we are rendered speechless), the primal cadence of breathing is gradually transfigured into ever-wilder flights of psychedelized sound, all over a sustained drone that functions as the guiding light illuminating the path to the undiscovered.

My sincere thanks to the Naumburg Foundation for commissioning the piece, and to the Da Capo Chamber Players and soprano Lucy Shelton for premiering it in New York City, only days before the present performance in Washington. —2012

Voices

John Chowning

John M. Chowning was born in Salem, New Jersey in 1934. Following military service and studies at Wittenberg University, he studied composition in Paris for three years with Nadia Boulanger. In 1964, with the help of Max Mathews, then at Bell Telephone Laboratories, and David Poole of Stanford, he set up a computer music program using the computer system of Stanford University’s Artificial Intelligence Laboratory. Beginning the same year he began the research leading to the first generalized sound localization algorithm implemented in a quad format in 1966. He received the doctorate in composition from Stanford University in 1966, where he studied with Leland Smith. The following year he discovered the frequency modulation synthesis (FM) algorithm, licensed to Yamaha. Chowning’s three early pieces, *Turenas* (1972), *Stria* (1977) and *Phoné* (1981), make use of his localization/spatialization and FM synthesis algorithms in different ways.

After more than twenty years of hearing problems, Chowning was finally able to compose again beginning in 2004, when he began work on *Voices*, for solo soprano and interactive computer. Chowning was elected to the American Academy of Arts and Sciences in 1988. He was awarded the Honorary Doctor of Music by Wittenberg University in 1990. The French Ministre de la Culture awarded him the Diplôme d'Officier dans l'Ordre des Arts et Lettres in 1995 and he was given the Doctorat Honoris Causa in 2002 by the Université de la Méditerranée and by Queen's University in 2010. He taught computer-sound synthesis and composition at Stanford University's Department of Music and was the founding director of the Center for Computer Research in Music and Acoustics (CCRMA), one of the leading centers for computer music and related research.

The composer writes:

Voices (for Maureen Chowning- v.3 2011) is a play of imagination evoking the Pythia of Delphi and the mystifying effects of her oracular utterances. A single soprano engages a computer-simulated illusory space with her voice. Her utterances launch synthesized sounds within this space, sounds that conjure up bronze cauldrons, caverns, and their animate inhabitants, sounds of the world of Delphi modulated by our fantasy and technology but rooted in a past even more distant than her own—the Pythia's voice becomes the voice of Apollo and Gaia.

Selected pitches of the soprano's voice line are tracked by the computer running a program written by the composer in MaxMSP. The soprano's voice is transmitted from a microphone to the computer where it is spatialized. At each captured "target pitch" the program synthesizes accompanying sounds using frequency modulation synthesis that is mixed with the voice and sent to the sound system in the auditorium. The spectra of the synthesized sounds are inharmonic based on the Golden Ratio and 'structured' to function in the domains of pitch and harmony as well as timbre, an idea first brilliantly conceived and realized by Jean-Claude Risset in *Mutations* 1967 and used in my own *stria* (1977) and *Phoné* (1981).

The text is pieced together from Aeschylus, Aristophanes, Heraclitus, Herodotus, Lucan and Plutarch, with interpolations by the composer. [*Bold texts are "ipsissima verba," fragments of texts actually uttered by Pythia, and are followed by bracketed explanations of the circumstances and source of the quote.]

Ah, Prayer to Gaia, Stone walls sing her song.

Ah, Parnassus' shrines, Ah, Corycian rock where Nymphs abound.

Ah, Phoebus came. Python fought! Python slain!

Ah, Song to Gaia!

***I know the number of the grains of sand and the extent of the sea, and understand the speech of the dumb and hear the voiceless!**

[Asserting her prophetic abilities to Croesus before his campaign against Persia, Herodotus-I 47]

Apollo, he saw from the yawning cave, the air was full of voices,

Ah... Voices murmured from the depths.

Ah, Song to Gaia!

***Dark blood trickles, in prophecy of the woe to come. But rise, hurry from the shrine, and steep your soul in sorrow!**

[To the Athenians facing the Persians before the second more favorable "Wooden Wall" oracle, Herodotus-VII 140]

Here in this shrine, having sipped from the spring, laurel burned, I wait for the spirit of Apollo.

From near and far men come to hear Sounds from my breast, as when Etna boils! Pneuma, echo, voices, in dark cavern, spacious vault...

Ah, Song to Gaia!

***When the swallows, fleeing before the hoopoes, shall have all flocked together in one place, and shall refrain them from all amorous commerce, then will be the end of all the ills of life; yea, and Zeus, who doth thunder in the skies, shall set above what was once below.**

[To the women of Athens, prophesying the success of the withholding of their charms, Aristophanes-Lysistrata]

But my voice not always willing.

Ah, Song to Gaia!

***Men seeking oracles, let each pass in, in order of the lot, as use allows; for I prophesy as the god leads...**

What horror! He's just, just sitting there, his hands, dripping, dripping blood, and sword drawn!

[Before and after entering the shrine and finding blood-covered Orestes and the Furies, Aeschylus-The Eumenides]

Ah, I wait for his spirit, Apollo! Here in my breast, Apollo!

I follow his sign, my words without smile or charm that reach a thousand years.

Ah, Apollo! Words that reach a thousand years, by my song.

Four Music Videos

Paul Schoenfield

Paul Schoenfield was born in Detroit in 1947. He is one of the increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions and the “normal” historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak. And delighting in the surprises their interaction evokes. (Who would imagine Wagner’s *Tannhauser* turning up in a country fiddle piece? But it happens in one of Schoenfield’s earliest works to be recorded, *Three Country Fiddle Pieces* for violin and piano.)

Mr. Schoenfield is a pianist and composer who, he says, “ran away at 16” from his native town; he studied at Carnegie-Mellon Institute and the University of Arizona. After living in Minnesota for about six years, he moved to Ohio, where he joined the faculty of the University of Akron before moving to Israel, from which he has since returned. Schoenfield is now a Professor of Composition at the University of Michigan and a dedicated scholar of the Talmud and of mathematics.

Mr. Schoenfield has received commissions and grants from the NEA, the Ohio Arts Commission, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School — for its centennial — and many other organizations and individuals. Although he now rarely performs, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. His recordings as a pianist include the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels.

The composer writes:

Four Music Videos, commissioned for the Ahn Trio by Hancher Auditorium, had its inception during a short meeting I had in the spring of 1999 with Angella and Maria Ahn (who compose two-thirds of the Ahn Trio). The kernel of the session was:

P.S.: What kind of piece would you like?

AHNS: Possibly a rock piece – [tentatively] we were thinking of something for MTV.

P.S.: It would be difficult to write such a work without amplification, drums, and a singer.

AHNS: What CAN you do?

An e-mail from Angella come later in the year asking if I had seen the film, *The Buena Vista Social Club*, and if I would be willing to include Latin-American music in the new trio. Happily I obliged, and the result became my fourth piano trio.

I. (ROCK SONG) Although the music was written without any quotations one might hear some casual reference to the 50's classic, "Get A Job" (Yip, yip, yip, yip, yip, gaw GET A JOB) and the famous Korean folk song, "Arirang." Arirang Arario. Gogaero numa ganda. (Arirang Pass* is the long road you go).

II. (BOSSA NOVA) and IV. (SAMBA) are both inspired by the "batuque," an Afro-Brazilian folk dance. This is a highly syncopated group dance (the group frequently being in a circle) which is accompanied by percussion and responsive singing between soloist and chorus.

III. (FILM SCORE) has no program, but the textures and harmonic language are appropriate for Hollywood feature films. The movement is formally amorphous—all material being an unfolding of a four-note motive initiated by the violin.

*(The Arirang Pass is an imaginary place where lovers rendezvous.)

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.

LUCY SHELTON, soprano, winner of two Walter W. Naumburg Awards—for chamber music and solo singing—enjoys an International career generously marked by prestigious performances. As one of the foremost interpreters of today's composers, Ms. Shelton has premiered over 100 works, including El-

liott Carter's song cycle *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Sparrows* and *Magabunda*, Poul Ruders' *The Bells*, Stephen Albert's *Flower of the Mountain* and Robert Zuidam's opera *Rage d'Amours*, all of which were written for her. She has premiered Grisey's *L'Icone Paradoxiale* with the Los Angeles Philharmonic; sung Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; appeared in London, Vienna and Berlin with Kurtag's *The Sayings of Peter Bornemisza* with pianist Andras Schiff; and made her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*. Ms. Shelton has exhibited special skill in dramatic works, including Berio's *Passaggio* with the Ensemble InterContemporain, Tippett's *The Midsummer Marriage* (for Thames Television), Dallapiccola's *Il Prigioniero* (her BBC Proms debut), Rands' *Canti Lunatici* and staged performances of Schoenberg's *Pierrot Lunaire* (with Da Camera of Houston and eighth blackbird). Her diverse recordings showcase works of Adolphe, Albert, Benson, Carter, Crawford Seeger, Del Tredici, Goehr, Karchin, Kim, Knussen, Messiaen, Rands, Schoenberg, Schwantner, Stravinsky and Ung. Ms. Shelton coaches privately at her studio in New York City, and is on the vocal faculty of the Tanglewood Music Center and the Manhattan School of Music's Contemporary Performance Program. Her primary mentor was the legendary mezzo soprano, Jan de Gaetani.

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, 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.

21st Century Consort

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Geraldine Ostrove
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