



The Smithsonian Associates Presents

20th CENTURY CONSORT

April 26, 2003

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Jonathan Carney, Violin
Paul Cigan, Clarinet
Scott Dasovich, Clarinet
Mahoko Eguchi, Viola
Thomas Jones, Percussion
Susan Robinson, Harp
William Sharp, Baritone
Lucy Shelton, Soprano
Sara Stern, Flute
Rudolph Vrbsky, Oboe
Rachel Young, Cello

Susan Schilperoort, Manager
Curt Wittig, Electronics
Mark Wakefield, Stage Manager



Saturday, April 26, 2003
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

The 20th Century Consort's 2002-2003 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from The Cafritz Foundation, the Aaron Copland Fund for Music, the Dimick Foundation, and the Friends of the 20th Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Malcolm Peyton, James Primosch, Scott Wheeler

Program

"About the Bard"

After Reading Shakespeare Ned Rorem

1. Lear
2. Katherine
3. Titania and Oberon
4. Caliban
5. Portia
6. Why Hear'st Thou Music Sadly?
7. Our Minutes Hasten To Their End
8. Remembrance of Things Past
9. Iago and Othello

Ms. Young

Four Songs from Shakespeare Malcolm Peyton

- I Music to Hear
- II Orpheus With His Lute
- III Blow, Blow, Thou Winter Wind
- IV Lo, In the Orient

Mr. Carney, Mr. Cigan, Mr. Dasovich, Ms. Eguchi,
Mr. Kendall, Ms. Shelton, Ms. Young

Intermission

Illyrian Rounds Scott Wheeler

Mr. Carney, Ms. Eguchi, Mr. Vrbsky, Ms. Young

Songs and Dances from "The Tempest" James Primosch

1. A Tempestuous Noise
2. Come Unto These Yellow Sands
3. Solemn Music of Ariel
4. The Master, the Swabber, the Boatswain, and I
5. Full Fathom Five

6. Flout 'em and Scout 'em/Be Not Afeard
7. A. A Solemn Strange Music
 - B. Honor, Riches, Marriage Blessing
 - C. Earth's Increase, Foison Plenty
 - D. A Graceful Dance, a Confused Noise
8. No More Dams
9. Where the Bee Sucks
10. Our Revels Now Are Ended

Mr. Cigan, Ms. Eguchi, Mr. Jones, Mr. Kendall, Ms. Robinson
Mr. Sharp, Ms. Shelton, Ms. Stern, Ms. Young

The audience is invited to join the artists in the Plaza Lobby
for an informal post-concert reception, sponsored by
the Friends of the 20th Century Consort



Program Notes

by Steven Ledbetter

NED ROREM (b. 1923)

After Reading Shakespeare, for solo cello

Ned Rorem (b. 1923) is best known as a composer of art songs. Few American composers have a more substantial list of works that link words and music unforgettably. But he has also composed in virtually every instrumental genre as well, and his 1976 Pulitzer Prize was for an instrumental work—the orchestral suite *Air Music*. Rorem was born in Indiana, spent his formative years in Chicago, studied at Northwestern University with Leo Sowerby, at the Curtis Institute with Rosario Scalero, and Juilliard. He worked with both Aaron Copland and Virgil Thomson. In 1949 he went to France, planning to stay for the summer, but he didn't come back for eight years. Rorem likes to define the poles of musical (and other kinds of) culture as either “French” or “German,” and he allies himself in no uncertain terms with the clarity, love of color, and directness of the “French” approach.

Rorem composed *After Reading Shakespeare* in 1979 for Sharon Robinson, who gave the first performance in Philadelphia on February 22, 1981. The work is, in a sense, a set of songs without words, since each movement is specifically inspired by a Shakespearean passage that Rorem cites in the score. The cellist is called upon to use the full panoply of techniques for the instrument and to project a striking variety of Shakespearean characters, from Lear's violent despair to Portia's gentle argumentation, from the sonneteer's celebration of music to the interlocked torments of Iago and Othello. Yet the composer notes that the Shakespearean passages were not selected before he began to write the music.

The individual titles were not fixed notions around which I framed the music; they emerged—as titles for non-vocal pieces so often do—during the composition. Re-reading Shakespeare...did not so much inspire music itself as provide a cohesive program upon which the music might be formalized, and thus intellectually grasped by the listener. Indeed, some of the titles were added after the fact, as when parents christen their children.

Despite the casualness implied by these remarks, it may be very helpful to know exactly how the children have been christened. Here are the Shakespearean passages identified in the score of the piece:

Lear (*King Lear*, Act V, scene 3):

“...Thou'lt come no more,

Never, never, never, never, never.”

Katharine (*Henry V*, Act V, scene 2):

“We are the makers of manners, Kate...”

Titania and Oberon (*A Midsummer Night's Dream*, Act II, scene 1): (Enter from one side, Oberon with his train; from the other, Titania with hers.)

Caliban (*The Tempest*, Act I, scene 2):

“...all the charms

of Sycorax, toads, beetles, bats, light on you.”

Portia (*The Merchant of Venice*, Act IV, scene 1):

“The quality of mercy is not strained,

It droppeth as the gentle rain from heaven...”

Why hear'st thou music sadly? (Sonnet 8)

Music to hear, why hear'st thou music sadly?

Sweets with sweets war not, joy delights in joy.

Our minutes hasten to their end (Sonnet 60):

Like as the waves make towards the pebbled shore,
So do our minutes hasten toward their end...

Remembrance of things past (Sonnet 30):

When to the sessions of sweet, silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought...

Iago and Othello (*Othello*, Act V, scene 2):

"...demand that demi-devil
Why he hath thus ensnared my body and soul?"
"Demand me nothing. What you know, you know."

MALCOLM PEYTON (b.1932)

Four Songs From Shakespeare

Malcolm Peyton received his Bachelor of Arts and Master of Fine Arts degrees from Princeton University, where he studied composition with Roger Sessions and Edward Cone and piano with Edward Steuermann. He received a Fulbright Award to study in Germany with Wolfgang Fortner and spent two summers at the Tanglewood Music Center, where he worked with Aaron Copland and Irving Fine. He is a former visiting lecturer at Princeton and Boston Universities.

A long-time faculty member of the New England Conservatory, he has directed, conducted, and concertized in many new music concerts in Boston and New York and been the recipient of a Woodrow Wilson National Fellowship and awards from the NEA, Norlin Foundation, and American Academy and Institute of Arts and Letters. His music has been performed in Europe and the U.S. and is published by Boelke Bomart/Mobart and the Association for the Promotion of New Music.

The *Four Songs from Shakespeare* are early works by Peyton, composed in 1958, during his time as a graduate student at Princeton, when he found himself intrigued by the recently published Shakespeare songs of Igor Stravinsky. These became a challenge to him in making his own Shakespeare settings. Indeed, he began with the same sonnet that Stravinsky had used to open his set, and he closes with a sonnet (one rarely, if ever, set to music). In between come two songs from the plays with texts of a more popular touch.

1. Sonnet 8

Musicke to heare, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy:
Why lov'st thou that which thou reciev'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds
By unions married do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou should'st beare:
Mark how on string sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire, and child, and happy mother,
Who all in one, one pleasing note do sing:
Whose speechless song being many, seeming one,
Sings this for thee thou single wilt prove none.

2. Henry VIII, Act III, scene 1

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing.
To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care, or grief of heart,
Fall asleep, or hearing die.

3. As You Like It, Act II, scene 7

Blow, blow, thou winter wind,
Thou art not so unkind, as man's ingratitude;
Thy tooth is not so keen, Because thou art not seen,
Although thy breath be rude.

Heigh-ho, sing heigh-ho, unto the green holly,
Most friendship is feigning; most loving, mere folly;
Then heigh-ho, the holly,
This life is most jolly.

Freeze, freeze, thou bitter sky that dost not bite so night
As benefits forgot:
Though thou the waters warp, thy sting is not so sharp
As friend remember'd not.

Heigh-ho, sing heigh-ho, unto the green holly,
Most friendship is feigning; most loving, mere folly;
Then heigh-ho, the holly,
This life is most jolly.

4. Sonnet 7

Lo in the Orient when the gracious light,
Lifts up his burning head, each under eye
Doth homage to his new appearing sight,
Serving with looks his sacred majesty,
And having climb'd the steep up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage:
But when from high-most pitch, with weary car,
Like feeble age he reeleth from the day,
The eyes ('fore duteous) now converted are
From his low tract and look another way.
So thou, thyself out-going in thy noon,
Unlook'd on diest unless thou get a son.

SCOTT WHEELER (b.1952)

Illyrian Rounds

Scott Wheeler was born in Washington, D.C.; he studied at Amherst College, the New England Conservatory, and Brandeis University; his teachers have included Virgil Thomson, Arthur Berger, and Lewis Spratlan. He teaches at Emerson College in Boston and is the artistic director of Dinosaur Annex New Music Ensemble, now in its eighteenth season. This season he will also conduct productions of two contemporary operas with the Opera Lab of Boston. In addition to his concert music—including a short opera entitled *The Construction of Boston*, commissioned by the John Oliver Chorale, and a tribute to his teacher Virgil Thomson, *Before Sleeping*, by the Pro Arte Chamber Orchestra of Boston—Wheeler has written music for films, plays, and dance. He also writes regularly for Fanfare Magazine and the Boston Phoenix.

Illyria, of course, is that magical Shakespearean country where the incidents of *Twelfth Night* unfold, the play that opens with the famous reference to music as “the food of love.”

Regarding his Shakespearean score, Scott Wheeler writes:

Illyrian Rounds is in four continuous movements. The various “rounds” are only occasionally canonic; they are more like round dances or like the classical rondo, in which voices interweave and musical progressions tend to turn back on themselves. A pastorelle set in Illyria might well have this sense of circularity.

The opening Aria sets a long oboe melody in a generally spare string texture. *Illyrian Ballet*, the longest movement, begins (and ends) with an even more spare texture, but builds to a swirling of string sound. *Slow Round* is still and quiet, beginning with slowly shifting minor triads and ending with a brief reference to the Aria melody. The finale is a *Round Dance*.

Illyrian Rounds was commissioned by the Boston Conservatory Chamber Players in 1996, with copying assistance from the Graduate Studies Office of Emerson College. The work, which was substantially revised in 1997, is dedicated to my wife Christen Frothingham.

JAMES PRIMOSCH

Songs and Dances from *The Tempest*

A native of Cleveland, Ohio, James Primosch (b. 1956) is active as both pianist and composer. Following undergraduate work at Cleveland State University, he studied composition at the University of Pennsylvania, working with Crumb, Wernick, Rochberg, Perle, and Shapey, and studying electronic music with Davidovsky. During that period he also continued his private study in piano with Lambert Orkis. After completing his master's degree in 1980, he began a doctoral program in composition at Columbia University, where he worked primarily with Davidovsky and Chou. Already during those years his music was frequently honored by various fellowships and awards, including the BMI Student Composers Award; two prizes from ASCAP and Tanglewood Prize in composition, which he received after the summer of 1984, when he studied with John Harbison; and the New Music Consort composition contest. Primosch received his D.M.A. from Columbia in 1988. Since then he has been on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

Primosch appears as a pianist (he has performed and

recorded with the 20th-Century Consort). His output has been divided largely between chamber music and choral works, though he has also composed for orchestra and for the combination of live instruments with tape.

He describes the origin of his Songs and Dances from *The Tempest* as follows:

The original version of *Songs and Dances from "The Tempest"* was created for Christopher Kendall's "other" consort, the Folger Consort, an ensemble devoted to music of the medieval and renaissance periods. Christopher had heard my *Four Sacred Songs*, a set of arrangements of plainchant melodies for soprano and a sextet of modern instruments, and he wondered if an arrangement of those songs could be made for the old instruments of the Folger Consort. I ultimately decided I would rather write a fresh piece for the Folger, eventually realizing that a piece composed for the ensemble in residence at the Folger Library should really be a Shakespeare piece. My first plan was to concoct an anthology of texts from various Shakespeare plays, but I set that aside in favor of focusing on a single play, perhaps the most musical of Shakespeare's creations, *The Tempest*. My suite of short pieces includes settings of songs from the play as well as a few speeches. I have also included some instrumental music, as suggested by the evocative stage directions. I hope lovers of the play will forgive me for re-ordering the texts so as to create a satisfying musical sequence that does not in all cases correspond to the order of the play itself.

The texts are by turns playful, drunken, evocative, and profound. Throughout they are imbued with a magical atmosphere that is unique in Shakespeare and I have endeavored to reflect some of this atmosphere in my music.

Now, five years after writing this music for the Folger, I have made, again at Christopher's request, a version of the piece for modern instruments. The early instrument version, built around a basic framework of two strings, recorder, and lute, actually afforded considerable variation of instrumental colors since each player used a number of different instruments. Although the modern instrumentation is less varied, I have enriched the musical palette in this version for five players with a percussionist commanding a number of different instruments bearing no resemblance to anything in the original version. I am grateful for Christopher Kendall's continued generous support of my work, providing this opportunity to adventure once again to Prospero's enchanted realm where we might enjoy the "sounds and sweet airs that give delight and hurt not."

—James Primosch

2. Come Unto These Yellow Sands

Ariel: Come unto these yellow sands, And then take hands. Curtsied when you have and kissed The wild waves whist, Foot it featly here and there; And, sweet sprites, the burden bear. Hark, hark!

Burden dispersedly: Bowgh, wowgh! The watchdogs bark.

[*Burden dispersedly*.] Bowgh, wowgh! Hark, hark! I hear The strain of strutting chanticleer Cry cock-a-diddle-dow.

—I, ii

4. The Master, the Swabber, the Boatswain, and I

Stephano: I shall no more to sea, to sea; Here shall I die ashore. This is a very scurvy tune to sing at a man's funeral. Well, here's my comfort. The master, the swabber, the boatswain, and I, The gunner, and his mate, Loved Mall, Meg, and Marian, and Margery, But none of us cared for Kate. For she had a tongue with a tang, Would cry to a sailor "Go hang!" She loved not the savor of tar nor of pitch; Yet a tailor might scratch her were'ere she did itch. Then to sea, boys, and let her go hang!

—II, ii

5. Full Fathom Five

Ariel: Full fathom five thy father lies; Of his bones are coral made; Those are pearls that were his eyes; Nothing of him that doth fade But doth suffer a sea change Into something rich and strange. Sea nymphs hourly ring his knell:

Burden: Ding-dong. Hark! Now I hear them-ding-dong bell.

—I, ii

6. Flout 'em and Scout 'em / Be Not Afeard

Stephano: Flout 'em and scout 'em And scout 'em and flout 'em! Thought is free.

Caliban: Be not afeard; the isle is full of noises, Sounds and sweet airs that give delight and hurt not. Sometimes a thousand twangling instruments Will hum about mine ears; and sometime voices That, if I then had waked after long sleep, Will make me sleep again; and then, in dreaming, The clouds methought would open and show riches Ready to drop upon me, that, when I waked, I cried to dream again.

—III, iii

7b. Honor, Riches, Marriage Blessing

Juno: Honor, riches, marriage blessing, Long continuance and increasing, Hourly joys be still upon you! Juno sings her blessing on you.

—IV, I

7c. Earth's Increase, Foison Plenty

Ceres: Earth's increase, foison plenty, Barns and garner never empty, Vines with clust'ring bunches growing. Plants with goodly burden bowing; Spring come to you at the farthest In the very end of harvest. Scarcity and want shall shun you, Ceres blessing so is on you.

-IV, i

8. No More Dams

Caliban: No more dams I'll make for fish, Nor fetch in firing At requiring. Nor scrape trenchering, nor wash dish. 'Ban, 'Ban, Ca-Caliban Has a new master. Get a new man!

-II, ii

9. Where the Bee Sucks

Ariel: Where the bee sucks, there suck I; In a cowslip's bell I lie; There I couch when owls do cry. On the bat's back I do fly After summer merrily. Merrily, merrily shall I live now Under the blossom that hangs on the bough.

-V, I

10. Our Revels Now Are Ended

Prospero: Our revels now are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air; And like the baseless fabric of this vision, The cloud-capped towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on, and our little life Is rounded with a sleep.

-IV, I

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About the Artists

JOANTHAN CARNEY, violin, became Concertmaster of the Baltimore Symphony Orchestra at the beginning of the current season. Prior to this appointment, he was concertmaster of the Royal Philharmonic and Bournemouth Symphony Orchestras in England, and has toured the Americas, Europe and the Far East with numerous international ensembles, including the orchestras of Los Angeles, Vancouver and Helsinki. As orchestral soloist and solo recitalist, he has toured and recorded widely on CBS Masterworks, Decca, ASV and Naxos labels, and has been regularly featured

on the BBC. In addition to a repertoire that embraces much of the important chamber and concerto repertoire, Mr. Carney is an avid exponent of twentieth century music, which he has performed and recorded extensively. Jonathan Carney comes from a unique musical background: all six members of his family graduated from the Juilliard School, where he studied with Ivan Galamian and Christine Dethier before moving to London to study at the Royal College of Music with a Leverhulme Fellowship.

PAUL CIGAN, clarinet/bass 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. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony and National Musical Arts.

SCOTT DASOVICH, clarinet, is currently Co-Principal Clarinet with the IRIS Chamber Orchestra and a Clarinet Fellow at the Aspen Music Festival. He has won numerous solo competitions including the Minnesota Symphony Young Artists Competition, leading to solo performances with the orchestra. As member of several chamber and orchestral ensembles, he has performed under leading conductors including Kurt Masur, Leon Fleisher, Stanislaw Skrowaczewski, James Depriest, David Zinman, Leonard Slatkin, Mstislav Rostropovich, James Conlon and Joseph Silverstein. He has been a member of both the National Repertory Orchestra and the Spoleto USA Festival Orchestra. Mr. Dasovich is currently pursuing a Doctorate of Musical Arts at the University of Maryland and is on the faculty of the Levine School of Music. His teachers include Loren Kitt, Eli Eban, Joaquin Valdepenas, Ted Oien, Alfred Prinz, and George Silfies.

MAHOKO EGUCHI, viola, is a member of the National Symphony Orchestra, and has performed throughout the United States, Japan and Europe. As a former member of the Arianna String Quartet, she was a finalist in the first International String Quartet Competition of Bordeaux. She has appeared at festivals such as Strings-in-the-Mountains, Tanglewood, Taos, Spoleto, Norfolk and Moonbeach (Japan), and in numerous chamber music series in Japan and the U.S. She has been heard in live broadcasts in Osaka, Japan, on Chicago's prestigious Dame Myra Hess Series, and on NPR's "Performance Today" program. Ms Eguchi received degrees at Indiana University and Yale University; has served on the faculties of the University

of Missouri-St Louis, Eastern Michigan University and University of Michigan School of Music; and is currently on the faculty of the University of Maryland School of Music. She has been constantly active in community outreach, performing for more than 20,000 people in over 300 public schools and community concerts in the past 5 years.

THOMAS JONES, percussion, graduated from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and is percussionist at the Kennedy Center, National Theater and Wolf Trap. He is the timpanist with the Smithsonian Chamber Orchestra, percussionist with the 20th Century Consort and works regularly as the drummer in a variety of bands. He has long experience in recording studios as a drummer and percussionist.

CHRISTOPHER KENDALL, Artistic Director and Conductor, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs at Boston University and the Boston University Tanglewood Institute. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

SUSAN ROBINSON, harp, is in her seventh season as the principal harpist of the Kennedy Center Opera House Orchestra; she is also acting as principal harpist of the Boston POPS Esplanade Orchestra. Susan has served as the principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. A Boston native, she performs frequently with the Boston Symphony and Boston POPS orchestras, and is an avid performer of chamber music both in the Boston and Washington, DC areas. Ms. Robinson is a graduate of Harvard University and studied harp with Lucille Lawrence.

WILLIAM SHARP, baritone, appears frequently in Washington, DC with the 20th Century Consort, the Folger Consort, the National Symphony and the Cathedral Choral Society. Highlights of Mr. Sharp's 1998-99 season include Leonard Bernstein's *Trouble in Tahiti* in Anchorage, Alaska; The New York Festival of Song series; a recital presented by the Washington Vocal Arts Society; David Liptak's *Ancient Songs* with Boston's Dinosaur Annex; Bach cantatas with American Bach Soloists; a tour with the Lincoln Center Chamber Music Society featuring Bernstein's *Arias and Barcarolles*; and the *St. John Passion*, *St. Matthew Passion* and *B Minor Mass* with the Bethlehem Bach Festival. Mr. Sharp will join the 20th Century Consort in May for performances of Gustave Holst's chamber opera, *Savitri*. Mr. Sharp has over two dozen recordings, and has been nominated for two Grammy

Awards including Best Classical Vocal Performance in 1989. He has won the Carnegie Hall American Music Competition, the Young Concert Artists International Auditions and Kathleen Ferrier Memorial Prize, and the Geneva International Competition. He is currently on the faculty of the Peabody Institute of Johns Hopkins University.

LUCY SHELTON, soprano, is an internationally recognized exponent of 20th century repertory. Numerous works have been composed for her by leading composers, including Stephen Albert, Joseph Schwantner, Oliver Knussen and Elliot Carter. She has performed widely in the U.S. and Europe with orchestras such as the Chicago Symphony, Los Angeles Philharmonic and London Symphony Orchestra, and has appeared in performances of chamber music with András Schiff, the Guarneri and Emerson String Quartets, the Da Capo Chamber Players, and Lincoln Center Chamber Music Society among many. Her performances can be heard on Bridge Records, Deutsche Grammaphone, Virgin Classics and others.

SARA STERN, flute/piccolo, has performed much of this century's most important solo and chamber music and has premiered and recorded significant new compositions as solo flutist with the 20th Century Consort. Other positions she currently holds are Principal Flute with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern's musical evolution has included such diverse turns as the Afro-Cuban "Kwane and the Kwanditos," the San Francisco street trio "Arcangelo," recitals at Carnegie Hall and the Terrace Theater, and guest artist appearances with the Emerson String Quartet and the American Chamber Players. She is also a member of the flute and harp duo "Stern and Levalier" with NSO Principal Harpist Dotian Levalier, and solo flutist with the woodwind-based "Eastwind Consort."

RUDOLPH VRBSKY, oboe, studied at Northwestern University with Ray Still, at the Curtis Institute with Sol Schoenbach, and coached extensively with Marcel Moyse. He has toured the United States as a member of the Aulos Wind Quintet (winners of the 1978 Naumberg Chamber Music Award), the Camerata Woodwind Quintet, and Music from Marlboro. As a soloist, he has appeared at the Spoleto Festival, and with the New York String Orchestra and the Brandenburg Ensemble conducted by Alexander Schneider. Mr. Vrbsky has been Principal Oboist with the National Symphony Orchestra since September 1981.

RACHEL YOUNG, cellist with the National Symphony Orchestra, has appeared as soloist with the National Chamber Orchestra, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra and founder of the Isosceles Duo. Ms. Young has presented recitals at Strathmore Hall, the German and

Austrian Embassies, New England Conservatory, and the Anderson House Museum, as well as solo appearances at the Corcoran Gallery of Art and the John F. Kennedy Center. She has appeared as a chamber artist with the Twentieth Century Consort, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGMS Radio and at the White House. Ms. Young received the Bachelor of Music degree from the New England Conservatory of Music where she studied with Laurence Lesser, and her master's degree is in cello performance with Stephen Kates at the Peabody Conservatory.



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