

The Smithsonian Resident Associate Program Presents

# 21st CENTURY CONSORT

April 16, 2005

Marion and Gustave Ring Auditorium,  
Hirshhorn Museum and Sculpture Garden

The Smithsonian Resident Associate Program  
presents

# 21st Century Consort

Christopher Kendall, Artistic Director  
Christopher Patton, Managing Director

Elisabeth Adkins, Violin  
Paul Cigan, Clarinet  
Lisa Emenheiser, Piano  
Tom Jones, Percussion  
Susan Robinson, Harp  
Tsuna Sakamoto, Viola  
Lucy Shelton, Soprano  
Sara Stern, Flute  
Rachel Young, Cello

Curt Wittig, Electronics  
Mark Wakefield, Stage Manager

Saturday, April 16, 2005  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Marion and Gustave Ring Auditorium  
Hirshhorn Museum and Sculpture Garden



The 21st Century Consort's 2004-2005 Season is sponsored by  
The Smithsonian Resident Associate Program and funded in part by generous  
contributions from The Cafritz Foundation, the Aaron Copland Fund for  
Music, the National Endowment for the Arts, and the Friends of  
the 21st Century Consort.



Smithsonian  
Resident Associate Program

## Pre-Concert Discussion

Christopher Kendall and guests

## Program

### "Expanding Universe"

*Luminaria* ..... Kenji Bunch

Ms. Adkins, Ms. Robinson

*Haiku Settings* ..... Ursula Mamlok

Ms. Shelton, Ms. Stern

*Four Haiku* ..... Robert Gibson

Ms. Emenheiser, Ms. Sakamoto

*Between Tides* ..... Toru Takemitsu

Ms. Adkins, Ms. Emenheiser, Ms. Young

### INTERMISSION

*On a Field of Wintry Glass* ..... Maiko Chiba

Ms. Adkins, Ms. Emenheiser, Ms. Young

*Sparrows* ..... Joseph Schwantner

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones, Mr. Kendall, Ms. Robinson,  
Ms. Sakamoto, 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 21st Century  
Consort, catered by Fresh Start Catering, whose mission is to employ  
graduates of the DC Central Kitchen's *Culinary Arts Job Training Program*  
for homeless & welfare recipient men & women, preparing them for  
permanent employment in the food service industry.

# Notes

## KENJI BUNCH

### *Luminaria*

Kenji Bunch has quickly emerged as one of the most prominent American composers of his generation. As one of three composers selected nationwide to inaugurate the Meet the Composer "Magnum Opus" Project, Mr. Bunch wrote his "Symphony no. 1: Lichtenstein Triptych," which was recently premiered to critical acclaim by the Santa Rosa Symphony, the Marin Symphony, and the Oakland East Bay Symphony. Mr. Bunch was also selected by the American Symphony Orchestra League and Meet The Composer to participate in an extended residency with the Mobile Symphony for the next three years.

Recent commissions have come from the English Chamber Orchestra, the Phoenix Symphony, the St. Luke's Chamber Ensemble, the Naumburg Foundation, the Bridgehampton Chamber Music Festival, Fear No Music, the New Juilliard Ensemble, the Zoom! Festival of New Music, the Lucy Moses School, and Young Concert Artists, Inc., where he served from 1998-2000 as composer-in-residence.

Mr. Bunch's music has been performed and broadcast worldwide, and has been recorded on the EMI Classics, RCA, Kleos Classics, GENUIN, Pony Canyon, and Crystal labels.

A native of Portland, Oregon, Mr. Bunch studied at the Juilliard School, receiving his Bachelor and Master of Music degrees in viola with Toby Appel, and in composition with Robert Beaser. Other composing mentors include Eric Ewazen and Stanley Wolfe.

Mr. Bunch still maintains an active career as a performer. As a founding member of the Flux string quartet, a frequent guest with new music group Continuum, and now with the performing composer group Ne(x)tworks, Mr. Bunch has become one of the most sought after violists in New York for the performance of new and experimental music. He also plays fiddle in the New York-based bluegrass band Citigrass.

Also a dedicated teacher, Mr. Bunch currently teaches viola and composition at the Juilliard School Pre-College and at the Mark O'Connor Fiddle Camp in San Diego.

It is interesting to note that, as a student at Juilliard, Kenji Bunch played viola in the Juilliard Orchestra many times under the direction of Christopher Kendall, including a performance here in Washington at the Kennedy Center.

About *Luminaria* the composer writes:

This work was inspired by the Mexican/Pueblo tradition of luminaria: votive candles enclosed in colored paper wrappings. Several properties of these lanterns intrigue me: the fragile, tenuous combination of fire and paper; the intricate subtleties of a flickering flame within the simplicity of the glowing paper wrap, the idea of an inner light that is still visible and illuminating to the outer world.

I found it a fascinating and humbling challenge to try to depict these qualities with sound. Musical form was not a chief concern, and I didn't use a preconceived structure, as I normally do. I use a muted violin to suggest the covered quality of the lantern, and the trills and bisbigliando of the harp to recall the flickering light.

This piece was commissioned by Young Concert Artists, Inc. in honor of Victor Salvi, and made possible by a generous grant from the Victor Salvi Foundation. It was premiered by harpist Gwyneth Wentink and Ju-Young Back, March 4, 2002 at Weill Recital Hall in New York City.

## URSULA MAMLOK

### *Haiku Settings*

Ursula Mamlok began her study of music in Berlin and continued at the Mannes College of Music in New York with George Szell. She earned Bachelor of Music and Master of Music degrees from the Manhattan School of Music. She also studied with Roger Sessions, Ralph Shapey, and Stefan Wolpe. Among her numerous commissions are those from the Koussevitsky and Fromm Music Foundations, Alaria Chamber Ensemble, Eastman School of Music, Earplay, and the San Francisco Symphony. She has received awards and grants from the National Endowment for the Arts, Meet the Composer, the Martha Baird Rockefeller Foundation, and, in 1995, a fellowship from the Guggenheim Foundation. Her works are regularly performed by major domestic and foreign ensembles and have been recorded by the CRI, Gasparo, Leonarda, Newport Classic, Music and Arts, Opus One, True

Media and Centaur labels, and are published by C. F. Peters Corporation, American Composers Editions, MacGuinness and Marx, and Hildegard. She has been on the composition faculties of New York University, City University of New York, Temple University, and the Manhattan School of Music. She is a board member of the League/ISCM.

Ursula Mamlok has this to say about *Haiku Settings*:

*Haiku Settings* for soprano & flute, composed in February 1967, may be listened to on various levels. The structural design is most likely of interest mainly to composers. More important for the listener is to note the connection between the music and the poetry.

In these settings much attention has been paid to the content of each poem. In a way the songs may be heard as a kind of mood painting, quite similar to the treatment of much vocal music of the past.

The chill of icy waves is expressed here by asymmetrical angular shapes in the flute line, set against the repeated motion of the interval of a minor 3rd in the vocal line, depicting the rocking gull.

Larger intervals and longer note values were chosen for the line "when a nightingale sang out," contrasted by the short notes in the following phrase "the sparrow flew off," etc. The heavier timbre of the alto flute contributes to the melancholy mood of the 3rd song in addition to the fact that there is a minimum of intervallic motion.

As a complete contrast, song 4 (played as fast as possible) displays large skips in the instrumental writing, the vocal line consisting of only 2 notes which come close to each other gradually until merging in a trill on the word "trill."

The last song, "How cool the green hay smells," is free from the concise rhythmic shapes which were more suitable for the preceding texts. Here all is at rest and a feeling of relaxation is accomplished by slow moving, unaccented lines, the voice and alto flute rather complementing than contrasting each other.

1. So cold are the waves  
the rocking gull  
can scarcely  
fold itself to sleep  
Basho

2. When a nightingale  
sang out  
the sparrow flew off  
to a further tree  
Jurin

3. A leaf is falling  
alas alas another  
and another  
falls

Ranetsu

4. A tree frog softly begins  
to trill  
as raindrops  
spatter the new leaves

Rogetsu

5. How cool the green hay  
smells, carried in  
through the farm gate  
at sunshine

Boncho

## ROBERT GIBSON

### *Four Haiku for viola and piano*

Robert Gibson's compositions have been performed throughout the United States and in Europe, China and South America. His music has also been presented on National Public Radio and by noted performers and ensembles, including bassists Bertram Turetzky, Lucas Drew and David Walter; clarinetist Esther Lamneck; the Clarion Wind Quintet; the Contemporary Music Forum; the 20th Century Consort; the Meridian String Quartet; the Stern/Andrist Duo and The National Symphony Bass Quartet, who commissioned his composition *Soundings* (2001).

Mr. Gibson has been a composer member of the Contemporary Music Forum of Washington, DC (1987-2000), and he is also a performer of new music. As a jazz bassist and composer he has appeared leading his own groups and, during the early 80's, as a sideman with internationally recognized artists including Mose Allison, Bob Berg, Marc Copland, Tom Harrell, Eddie Harris and Barney Kessel.

Since 1985 he has worked with computer music systems, and his electronic works have been performed at national and international conferences and festivals, including The Society for Electro-Acoustic Music in the United States national conferences and the Sonic Circuits Electronic Music Festival. Mr. Gibson's compositions have been recorded on Golden Crest (*The American Music Project*, Clarion Wind Quintet, 1979) and Spectrum Records (*Soundscape*, 1982; *Music of Robert Gibson*, 1986). *Chamber Music*, a Capstone compact disc of chamber works by Mr. Gibson, appears on *Fanfare* magazine's 1996 Want

List as one of critic William Zagorski's five notable recordings of the year. Mr. Gibson is professor of music at the University of Maryland, College Park.

About *Four Haiku*, the composer writes:

*Four Haiku* is one of my earliest works, and it remains a piece that is close to me for many reasons. The original version of the piece (1976) was for violoncello and piano, and was written as a Christmas gift for my youngest sister, Sally Dorer, who was a young cellist at the time. In 1986 an arrangement of the work for double bass and vibraphone was written for and dedicated to Lucas Drew, my bass teacher. The original work was revised in 1992 to refine my compositional ideas and to reflect my sister's standing as an accomplished professional performer. Sally's performance of the piece can be heard on the CD *Chamber Music* (Capstone, 1996). Although very few of my works would lend themselves to arrangement for other combinations of instruments, I have enjoyed the fact that this music has seemed "at home" to me in several different versions, including the arrangement for viola and piano that will be heard for the first time today.

The desire for a musical parallel to haiku was based on my admiration of the rich imagery that can be expressed in such a short form. Since each of the pieces is an impression of one of the seasons, the four taken together comprise a miniature cycle inspired by the haiku below.

I  
Maple Leaves  
Enviied by us all,  
turning to such loveliness—  
red leaves that fall.  
Shiko

III  
The Sound  
Here...there...  
the sound of waterfalls is heard—  
young leaves everywhere.  
Buson

II  
Winter  
Mountains and plains,  
all are captured by the snow—  
nothing remains.  
Joso

IV  
Summer Night  
Summer night:  
from cloud to cloud the moon  
is swift in flight.  
Ranko

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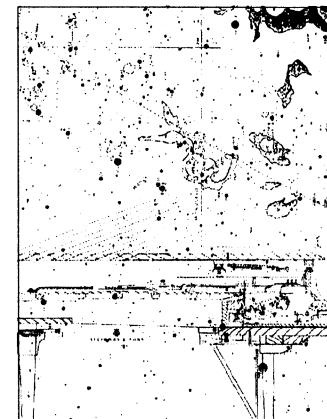
## TORU TAKEMITSU *Between Tides*

The popular and influential Japanese composer Toru Takemitsu (1930 - 1996) was largely self-taught. His formal education was interrupted by his conscription into military service during World War II, and it was during the war (and immediately afterwards, when he worked at an American military base) that he was exposed to Western music and decided to become a composer. His early influences ranged from jazz and popular music to impressionism and the avant-garde. It was thanks to John Cage that he rediscovered his own native music. As he commented in 1988, "in my own development for a long period I struggled to avoid being 'Japanese,' to avoid 'Japanese' qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition." Early in his career he identified Debussy as a mentor, and even as late as 1993, when he composed *Between Tides*, the French composer's influence is clearly audible. Takemitsu studied briefly with the Japanese composer Kiyose, and one of his colleagues, Ichiyanagi, introduced him to Messiaen, whose work also strongly influenced his style. Despite his lack of formal training, Takemitsu seemed able to excel at almost any musical form or style he put his hand to, winning the Prix Italia for his orchestral work *Tableau noir* (1958), the Otaka Prize (1976 and 1981), the Los Angeles Film Critics Award (1987, for the film score *Ran*) and the Grawemeyer Award (1994, for *Fantasma/Cantos*).

From the 1970s onwards he frequently used images of a Japanese garden in describing the formal structure of his work, as he does in his notes for *Between Tides*:

*Between Tides* was commissioned by the Berliner Festspiele for performance by Pamela Frank, Yo-Yo Ma, and Peter Serkin. It is constructed primarily out of six ascending intervals (the "Sea" tone-row): minor second, fourth, major third, major third, minor third.

The word "tides" of the title, while suggesting the ocean's



movement, can also be taken to mean the seasons, or as something extremely multiform, as, for example, the gardens of ancient Japan could be seen in their entirety as allusions to the universe, as metaphors for the sea. So, too, the musical objects placed within (the musical garden of) this work change their forms little by little, just as the appearance of the stones, the plants, the water placed about the garden changes with the viewpoint of the person as he strolls slowly by them. There is nothing there that could be called a dramatic change or contrast, yet from beginning to end it undergoes slow-moving change, ceaselessly fading in and out, so that one cannot even recognize that a certain change has taken place in a certain place.

What is important in the piece is the gradation of change in color, and for this reason specifications for bow pressure are sometimes given for violin and cello for performance purposes.

*Between Tides* is dedicated with the composer's love and esteem to the three American musicians who first performed it, Pamela Frank, Yo-Yo Ma, and Peter Serkin.

(Thanks to the music publishers Schott Japan Company Ltd. for the above quotation from the composer.)

—Christopher Patton

## MAIKO CHIBA

### *On a Field of Wintry Glass*

Born in Tokyo, Maiko Chiba received her Bachelor's degree in composition from the Tokyo National University of Fine Arts and Music. She was granted the Ataka award there, which is given to students who have the highest achievements. She received her Master's Degree in composition from the University of Maryland's School of Music and is currently a doctoral candidate at the same school with Robert Gibson. She has also studied with Sakurako Ohta, Jyo Kondo, Jeffery Mumford, and Thomas DeLio.

Her works received a first prize from the Walsum competition (2002), a Special Commendation from the Vienna Modern Masters Orchestral Recording Award (Austria, 1997) and a third prize from the Suita music competition (1900). She is also a regional winner of the SCI/ASCAP Student Competition (2000).

Ms. Chiba's field of composition also extends to film music; her numerous compositions for TV documentary programs for

NHK (Japanese National Broadcasting company) have been broadcast in both the USA and Japan. One of her series of distinguished musical compositions for a HDTV documentary program received the HDTV Program Award by NHK (Tokyo, Japan, 2001) and The Washington Award by the S&R foundation (Washington, DC, 2001).

The composer writes:

*On a Field of Wintry Glass* was inspired by the process of transformation that occurs when a liquid in a frozen state melts and then forms crystals as it freezes again. Small particles in the material are expressed by small musical "cells" (motives), which come together, combine, and gradually form bigger units. *Glissandi*, produced on the violin and cello by sliding the fingers from one note to another, represents slight movements of particles in the process of transformation. The small musical cells gradually create an extensive melodic unity, representing the small particles in the liquid transformed into fixed, geometric shaped crystals.

I wanted to express water not as an inanimate force, but as an animate one. Logically presenting the musical motives was of utmost importance, giving me a scientific method of work.

"On a Field of Wintry Glass" was commissioned and performed by the Opus 3 Trio (Charles Wetherbee, Violin; David Hardy, cello; Lisa Emenheiser Logan, piano) in October, 2000, at their 2000 - 2001 concert series in DC, and was highly praised by the Washington Post: "*On a Field of Wintry Glass*... revealed a composer with an ear for delicate textures and carefully calibrated sonorities." This work received a first prize from the Walsum competition (2002) by the University of Maryland's School of Music.

## JOSEPH SCHWANTNER

### *Sparrows*

Joseph Schwantner, born in Chicago in 1943, received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a doctorate in 1968. Previously he served on the Yale, Eastman and Julliard faculties. Schwantner was the first Composer-In-Residence with the Saint Louis Symphony Orchestra as part of the MEET THE COMPOSER/Orchestra Residencies Program.

His works have received several Grammy Award nominations and his awards include: the Pulitzer Prize, Guggenheim, Rockefeller, Friedheim, Fromm Foundation, four NEA Awards, as well as the first Charles Ives Scholarship presented by the American Academy of Arts and Letters. In May 2002, he was elected to the American Academy of Arts and Letters.

His music has been performed world-wide by major artists including: Evelyn Glennie, Dawn Upshaw, Emanuel Ax, Leonard Slatkin, Christoph Von Dohnanyi and Pinchas Zukerman, and by ensembles that include the London Symphony, Royal Concertgebouw Orchestra, Chicago Symphony, New York Philharmonic, Boston Symphony, Philadelphia Orchestra, BBC Philharmonic, Dallas Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Saint Louis Symphony, Minnesota Orchestra, Montreal Symphony, San Francisco Symphony, Toronto Symphony, NHK Symphony, Helsinki Philharmonic and the Orchestra de Paris.

His commissions include those from the New York Philharmonic, Boston Symphony, Saint Louis Symphony, International Horn Society, Dallas Symphony, First New York International Festival of the Arts, Fromm Music Foundation, Barlow Foundation, the Sackler Foundation, Naumburg Foundation, Chamber Music Society of Lincoln Center (where his piece was conducted by Christopher Kendall) and the American Composers Orchestra. Schwantner's music is published by Atherton Hill Press; Helicon Music Corporation; CF Peters, Corporation and is recorded on a variety of labels including: Naxos, RCA Red Seal/BMG, Koch International Classics, EMI/Virgin Records, New World Records, Klavier Records, Innova, Nonesuch, Mercury, CR, among others. Four of Schwantner's recent orchestral works have been recorded by the Dallas Symphony Orchestra for upcoming release on Hyperion Records.

In 1979, a young and relatively unknown composer named Joseph Schwantner received the Pulitzer Prize for his orchestral work *Aftertones of Infinity*. That same year he was commissioned to compose a work for soprano Lucy Shelton and the 20th Century Consort. The result was *Sparrows*. Whether it was the elation and affirmation of winning the Pulitzer, or simply because

he was coming into his full maturity as a composer, Schwantner, whose work in the early '70's was largely based on serial technique, expanded his musical vocabulary into a richly lyrical tonality that, in *Sparrows*, flows smoothly and exuberantly through a variety of historical musical styles all of which seem to perfectly complement and illustrate the texts. It is a work of breathtaking technique, full of the adventuresome joy of an artist who is discovering his true voice. It is also a perfect showpiece for the extraordinary vocal and dramatic talents of Lucy Shelton. The composer obviously took great pains to understand and write to the strengths of the artist, and he demonstrates a refreshingly clear understanding of vocal technique and sensitivity to his performer.

From the mysterious choral chords of the opening to the joyous "new sky" of the final haiku, *Sparrows* is a pastoral celebration of the natural world as it moves from dusk, through darkness, and into dawn. The music sometimes races through several haiku, running the ideas together in a way that demonstrates their almost narrative connectedness, then pauses to allow us to savor a particularly fine bit of word-painting, as in the lovely, ephemeral tones that depict "the floating world" of the fifth haiku. It is music of a very pure joy, exceptionally well suited to an April evening in Washington, as our trees explode into blossom and the sparrows return to wake us with their songs.

—Christopher Patton

- |  |   |
|--|---|
| 1. Come then, come hither;<br>Play your games and bide with me,<br>Motherless Sparrow. | 5. Wild Geese, hush your cry!<br>Wherever you go it is the same—<br>The floating world!       |
| 2. The plum tree blossoms;<br>The nightingale sings;<br>But I am alone.                | 6. A note from the bell—<br>A cry from the waterfowl—<br>And the night darkens!               |
| 3. The autumn wind!<br>Even the mountain's shadow<br>Trembles before it.               | 7. Heedless that the tolling bell<br>Marks our own closing day—<br>We take this evening cool. |
| 4. Through this world of ours<br>The butterfly's existence—<br>Such a hastening!       | 8. The night is dim,<br>But over the falls that ran with wine<br>Stands the moon.             |

9. What loveliness!  
Seen through a crack in the wall  
The River of Heaven!
10. By night sacred music  
And into the flare of the torches  
Float crimson leaves!
11. Radiant moon!  
Tonight must you too  
Hasten thither?
12. And, when I die,  
Be thou guardian of my tomb,  
Grasshopper.
13. Cry not, insects,  
For that is a way  
We all must go—
14. A glimpse of the Moon—  
A note from the Nightingale—  
And the night's over!
15. Greet the new sky  
With consonance of harmonies—  
Right to the Sparrows!
- [From *The Autumn Wind*,  
translation ©1957 by Lewish  
MacKenzie, published by John  
Murray Ltd., London]

## About the Artists

ELISABETH ADKINS, violin, is the Associate Concertmaster of the National Symphony Orchestra. She is equally at home in solo, orchestral, and chamber music. She performs frequently as soloist with the NSO, being heard most recently at Wolf Trap in "The Lark Ascending" by Vaughan Williams. A favorite of Washington audiences, she has appeared in recital with her husband, pianist Edward Newman, at the Kennedy Center, the National Gallery, the Phillips Collection, and the Cosmos Club. Solo violinist for the 21st Century Consort, Ms. Adkins has appeared as concerto soloist with the Dallas Symphony, the Baltimore Symphony, and the Maryland Symphony, as well as the Friday Morning Music Club Orchestra and the Eclipse Chamber Orchestra, two groups conducted by her NSO colleague Sylvia Alimena. Elisabeth is the daughter of noted musicologists, and her siblings include three violinists, two cellists, and a soprano; the family chamber group, the Adkins String Ensemble, gave its debut concert in 1993 and has released four CD recordings.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music, studying with San Francisco Symphony clarinetists David Breeden, and David Neuman. After transferring to Temple University in Philadelphia to study with Anthony Gigliotti, Mr. Cigan began freelancing with local groups which included the Concerto Soloists Chamber Orchestra. Professional orchestra positions soon followed: principal clarinet with the Virginia Symphony, Colorado Symphony, and San Antonio Symphony. Mr. Cigan is currently second clarinetist with the National Symphony Orchestra and an active chamber musician and teacher

in the Washington, DC area. The 21st Century Consort, National Musical Arts, Theater Chamber Players and Eclipse Chamber Orchestra are among the groups he performs with regularly. 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 for three years a member of the clarinet faculty at the Peabody Institute of Music.

LISA EMENHEISER, piano, is a graduate of the Juilliard School, where she received both Bachelor and Master of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and National Gallery. She has served as acting principal pianist for the National Symphony Orchestra, and has appeared as soloist with both the Baltimore and Richmond Symphonies. As an established chamber musician, Ms. Emenheiser has performed across the globe with such artists as Julius Baker, Eugenia Zucherman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records, VAI Audio, and Delos. Ms. Emenheiser is the pianist of the Opus 3 Trio.

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 21st 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, has been principal harpist of the Kennedy Center Opera House Orchestra since 1995; 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.



TSUNA SAKAMOTO, viola, has been a member of the National Symphony Orchestra since 1998. She was born in Tokyo, and studied at the Toho Academy and Cincinnati Conservatory. Her teachers include Edward Adelson, Allyson Dawkins, Heidi Castleman, Masumi Ogawa, Kenji Kobayashi, Naoko Tanaka, Kurt Sassmannshaus, Dorothy DeLay, Larry Shapiro, and Michael Davis. She has performed with the San Antonio Symphony, the Richmond (Indiana) Symphony Orchestra, the Mansfield (Ohio) Symphony Orchestra, the Aspen Chamber Orchestra and as principal violist with the Kansas City Symphony Orchestra. She is also co-principal violist of the Eclipse Chamber Orchestra, with which she recently premiered a viola concerto by Tom Myron, written for and dedicated to her. She is also a member of the Potomac String Quartet, which is recording the 11 string quartets of David Diamond for Albany Records. Ms. Sakamoto is also an active teacher in the Washington area, and has taught many master classes throughout the United States and Japan.

LUCY SHELTON, soprano, is an internationally recognized exponent of 20th and 21st century repertory. She has premiered over 100 works, many of which were composed for her by leading composers such as Stephen Albert, Elliott Carter, Mario Davidovsky, David Del Tredici, Alexander Goehr, Gerard Grisey, Oliver Knussen, Ned Rorem, Joseph Schwantner and Augusta Reed Thomas. Her concertizing has taken her to major cities across the globe (from Australia to Japan, Brazil to the United Kingdom and throughout the United States) for performances of orchestral, chamber and solo repertoire. She has recorded extensively for such labels as Deutsche Grammophon, Bridge Records, NMC and Naxos. Lucy Shelton is a two-time winner of the Walter W. Naumburg award, as a chamber musician and as a solo singer. Her collaboration with the 21st Century Consort began in 1978.

SARA STERN, flute, is a native of Washington, D.C. Her relationship with the flute began with a dare from her father, Louis Stern, an artist and amateur flutist. She started her outside studies in fourth grade with the D.C. public schools music teacher Ann Buxtin, then with Richard E. Townsend, piccoloist with the National Symphony Orchestra. Early influences include Jean Pierre Rampal, and, particularly, Julius Baker. Sara ran away to New York to audition for him, and as a result found herself finishing her high school years in a Convent School. Upon graduation, she attended the Peabody Conservatory for three weeks before migrating to San Francisco, where her flute was given to a variety of musical forms, such as improvisation with the conga drummers in Golden Gate Park, an Afro-Latin group, and the trio, "Arcangelo." At the conclusion of this "higher education" she returned to the East Coast, where she became principal flutist with the National Ballet Orchestra. She also had the invaluable opportunity to take master classes with the great French flutist and pedagogue, Marcel Moyse. In 1978 Ms. Stern became a member of the 20th Century Consort.

Additionally, she is solo flutist with the American Chamber Players, she has been a guest artist with the Emerson Quartet and other distinguished ensembles, and she is a founding member of the critically acclaimed woodwind ensemble, "Eastwind." She and her husband, tubist David Bragunic, have presented many educational concerts for school children in and around Washington.

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 Cello 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 21st 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.

The 21st Century Consort gratefully acknowledges the generous support  
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Stefanie K. Greene  
Gloria S. Hamilton  
J. Michael Hamilton & Myung Hee Nam  
Mary Frances Hardeson  
Mones & Eunice Hawley  
Francine & Winslow Hayward  
Courtney Howland & Michael Singer  
Stephen Jaffe  
Keir & Jane Jorgensen  
Joseph Keiger  
Christopher Kendall & Susan Schilperoort  
John Kendall  
Martin & Carol Kolsky  
William & Teresita Kopka  
Jeanne Krohn & Robert Wade  
Harald & Nancy Leuba  
Heidi Lynch  
Devra Marens & Michael Horowitz  
Wilbert & Sherry Mahoney  
Dorothy Marschak  
Elizabeth Martin

Mara & Bruce Mayor  
Nicholas Maw & Maija Hay  
Francine & Winslow Hayward  
Andrew & Janice Molchon  
David Montague  
E. I. & Judith Mopsik  
Gregory Murad & Jeanne Allegra  
Thomas & Jane Myers  
Phyllis F. Namrow  
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Anne O'Reilly  
Victoria O'Reilly  
Patricia Orend  
Patricia Parce  
Mary Paxton  
Hunt Prothro  
Andrew Rice  
Alyce Rideout  
Alison Roth  
James Keith Peoples  
Virginia Peters  
Ruth Phillips  
Lucia Pollock  
Constance B. Price  
James & Mary Primosch  
Ronald Rendell  
David Sahr  
Albert & Mary Salter  
Boyd & Lisa Emenheiser Sarratt  
Moses Schapiro  
David & Louise Schmeltzer  
Robert & Carol Schwartz  
Louise Seirmarco and Wendel Yale  
Henry S. Shields  
Marilyn Slatnick  
Diane Smart  
Barbara Spangenberg  
Anne Sprague  
Molly & Louis Stern  
Doris Tennyson  
Michael Toman  
Edward Weismiller  
Richard & Beatrice Wernick  
Scott Wheeler  
Curt Wittig  
Stanley Zimmerman