

The Smithsonian Resident Associate Program Presents

21st CENTURY CONSORT

February 3, 2007

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian Resident Associate Program
presents

21st Century Consort

Christopher Kendall, Artistic Director

Peter Robinson, Manager

Elisabeth Adkins, Violin

Susan Botti, Soprano

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Tom Jones, Percussion

Susan Robinson, Harp

James Stern, Viola

Jane Stewart, Violin

Rachel Young, Cello

Curt Wittig, Recording engineer

Mark Wakefield, Stage Manager

Saturday, February 3, 2007

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Nan Tucker McEvoy Auditorium

Smithsonian American Art Museum



Special thanks to Allan Sherman of American Property Construction
Company for providing the platform used in *Telato: Desdemona*.

The 21st Century Consort's 2006-2007 Season is sponsored by
The Smithsonian Resident Associate Program and the Smithsonian American
Art Museum and funded in part by generous contributions from The Cafritz
Foundation, the National Endowment for the Arts, the Aaron Copland Fund
for Music, and the Board and Friends of the 21st Century Consort.



Smithsonian
Resident Associate Program

Pre-Concert Discussion

Christopher Kendall with Adam Wernick, Paul Moravec and Joann Freeman

Program

"Error of the Moon"

Hymns, Sighs & Shadows Adam Wernick
Fragments of Shakespeare

Ms. Adkins, Ms. Emenheiser, Ms. Stewart, Mr. Stern, Ms. Young

Tempest Fantasy Paul Moravec

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Ms. Young

INTERMISSION

Talaino: Desdemona Susan Botti

I. Recit: O gentle Desdemona: (Shakespeare)

I. Aria: Chi può contra il mio felice stato (Stampa)

II. Recit: How got she out? (Shakespeare)

II. Aria: Guarda che bel serèn (canto popolare/arr: Botti)

III. Recit: A business of some heat (Shakespeare)

III. Aria: L'empio tuo strale, Amore (Stampa)

IV. Recit: It is the very error of the moon (Shakespeare)

IV. Aria: Mesta e pentita de' miei gravi errori (Stampa)

Ms. Adkins, Ms. Botti, Ms. Emenheiser, Mr. Jones, Ms. Robinson,
Ms. Stewart, Mr. Stern, 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.

Notes and Texts

Adam Wernick, *Hymns, Sighs & Shadows... Fragments of Shakespeare* (2007)

Adam Wernick has been a composer for the theater since 1986, during which time he has worked on over 100 theater productions.

After having lived and worked in Philadelphia for many years, Adam now lives in St. Paul, Minnesota. During his years in Philadelphia, he worked with most of the major theater companies in the city, including the Wilma Theater, The Walnut Street Theatre, The Philadelphia Theatre Company, Philadelphia Shakespeare Festival and Mum Puppettheatre. In 1997, he was awarded the prestigious F. Otto Haas Award for an Emerging Theater Artist at Philadelphia's Barrymore Awards for Excellence in Theater.

Adam works extensively with The Shakespeare Theatre in Washington, DC, where he has collaborated with directors Michael Kahn, Garland Wright, Joe Dowling, Bill Alexander, Gale Edwards, Rachel Kavanaugh and Daniel Fish. His scores for that theatre's productions of *Richard II* (1993), *Hamlet* (1994) and *Hamlet* (2001) received Helen Hayes Award nominations. He has also worked with Arizona Theatre Company, Great Lakes Theater Festival, Signature Theatre (DC), Berkshire Theatre Festival, PlayMakers Repertory Company and New Jersey Shakespeare Festival, among others.

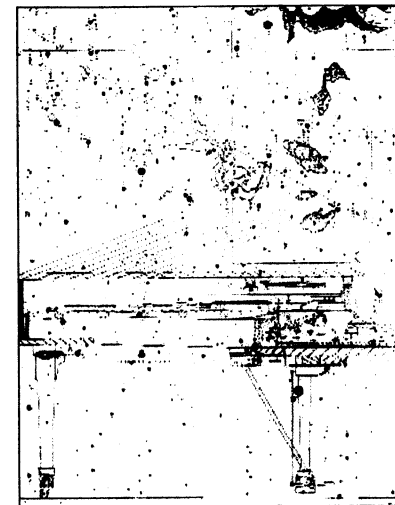
For more on the Web about Adam Wernick, see <http://www.presser.com/Composers/info.cfm?Name=ADAMWERNICK> and http://www.composersforum.org/member_profile.cfm?oid=6481

The composer writes:

The music I write is highly theatrical and is a synthesis of many different styles. I enjoy the excitement of collaborating with other artists as well as creating music that expresses my own musical thoughts and ideas.

When Christopher Kendall asked me to write a piece based on incidental music to Shakespeare plays, he gave me a couple

of limitations: keep it short, use the instrumentation that was already available and try to use music from plays or scenes that focus on or include important women characters. It was an intriguing task, to adapt for a concert music that had previously functioned as incidental music. The result is a work of disparate styles using some music that I had quite forgotten I had written and other music that I had always wished I could use again. Virtually all of the music had to be adapted to some degree, but the larger task was to organize the pieces in such a way that the new work had its own internal logic. It was a bit like putting together a puzzle, rather than a process of composition, and it was interesting and surprising to find which pieces 'survived' this process. *Hymns, Sighs & Shadows...Fragments of Shakespeare* is not organized in any kind of recognizable form, save for the piano fragment that frames the piece, but I hope the work takes the listener on something of a journey through an emotional landscape that is enjoyable and evocative.



Paul Moravec, *Tempest Fantasy*, for clarinet, violin, cello, and piano (2002)

Paul Moravec, recipient of the 2004 Pulitzer Prize for Music, has composed over eighty orchestral, chamber, choral, lyric, film and electro-acoustic pieces. His music has earned numerous other distinctions, including the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, and two fellowships from the American Academy of Arts & Letters as well as many commissions.

A graduate of Harvard and Columbia universities, he has taught at Harvard, Columbia, Dartmouth, and Hunter College and

currently holds the rank of University Professor at Adelphi University.

Recent premieres include *Mark Twain Sez* with cellist Matt Haimovitz; *Anniversary Dances* with the Ying Quartet; *Cornocean Airs* with the American Brass Quintet; *Atmosfera A Villa Aurelia* with the Lark Quartet; *Useful Knowledge*, a dramatic cantata about Ben Franklin for the American Philosophical Society with Randall Scarlata and La Fenice ensemble; *Oboe Sextet* with Peggy Pearson and Winsor Music; *Parables*, a new song cycle for the New York Festival of Song; *Morph* with the String Orchestra of New York City; *Isle Of The Manhattoes* with pianist Tony Demare at Zankel/Carnegie Hall; *The Time Gallery* with eighth blackbird at the Metropolitan Museum of Art; *Montserrat: Cello Concerto* with the Orchestra of St. Ignatius Loyola (NYC); *Evensong* with tenor Scott Murphree and the composer at the piano; *Vita Brevis*, with tenor Paul Sperry and the composer at the piano; *Everyone Sang* with baritone Troy Cook, commissioned by the Marilyn Horne Foundation; and *Chamber Symphony*, commissioned by the Bridgehampton Festival for its 20th anniversary.

His music has been recorded on the Naxos, Allegro/Endeavour, RCA Red Seal, Vienna Modern Masters and CRI labels. *Tempest Fantasy*, performed by the Trio Solisti and clarinetist David Krakauer, appears on Naxos in March, 2007. Mr. Moravec's website is www.paulmoravec.com, his work is published by www.subitomusic.com.

Tempest Fantasy won the Pulitzer Prize "for distinguished musical composition of significant dimension by an American" in 2004. The score as published by Subito Music, is accompanied by a CD of the work, played by the Trio Solisiti, that also contains a 40-minute interview by Terry Teachout with the composer at the piano that explores the piece in detail. A radio interview with Dick Gordon that also discusses *Tempest Fantasy* is online at http://www.theconnection.org/shows/2005/03/20050315_b_main.asp.

The composer writes:

Tempest Fantasy is a musical meditation on various characters, moods, situations, and lines of text from my favorite Shakespeare play, *The Tempest*. Rather than depicting these elements in literal, programmatic terms, the music uses them as points of departure for flights of purely musical fancy.

The first three movements [Ariel, Prospero, Caliban] spring from the nature and selected speeches of the three eponymous characters. The fourth movement [Sweet Airs] arises out of Caliban's uncharacteristically elegant speech from Act III, scene 2:

Be not afeared: the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.

The fifth movement [Fantasia] is the most 'fantastic' flight of all, elaborating on the various musical elements of the previous movements and drawing them together into a convivial finale.

Tempest Fantasy was begun at the MacDowell Colony in the summer of 2001, and completed at Yaddo in the summer of 2002. It is dedicated with great admiration and affection to David Kradauer and the members of the Trio Solisti (Maria Bachmann, Alexis Pia Gerlach, and Jon Klibonoff)—who gave its premiere at The Morgan Library in New York City on May 2, 2003.

Susan Botti, *Telaio: Desdemona* (1995)

A native of Cleveland, Ohio, Susan Botti received early training in music, art and theater. She received her Bachelor of Music degree from the Berklee School in Boston where she explored improvisation and world music. She received her Master's in Music Composition from the Manhattan School of Music. The recipient of numerous grants and awards, including the Rome Prize, a Guggenheim Fellowship, the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, and grants from Meet The Composer and the Foundation for Contemporary Performance Arts, she has been a member of the Composition faculty at the University of Michigan, Ann Arbor since 2000. Recent compositions include *Tagore Madrigals* (6 acapella voices); *Stelle* (6 voices, harp and piano); *2 Gregerson Songs* (soprano & piano); and *Make-Falcon* (a work in progress for chamber choir and percussion ensemble). Also currently in progress is a triptych commission from violinist Carolyn Huebl and the Blakemore Trio - works for violin & piano; piano trio; and piano trio plus soprano (Ms. Botti) - which will premiere in the 08-09 season at Vanderbilt University and Carnegie Hall's Zankel Hall. Susan Botti's website address is <http://www.susanbotti.com/index.html>.

The composer writes:

I am both a composer and a singer. Though music has always been a major part of my life, my first love was theater. Through that training, I began to use my voice and eventually began to study the craft of singing—all kinds of singing—from classical to R&B to world folk styles. As a performer, I am particularly drawn to new works. This orientation led to my developing my own work and study of composition, with pieces like *Telaio: Desdemona* ... I feel my interests in both theater and music coming together.

Telaio: Desdemona is an operatic soliloquy—a character study of Desdemona from Shakespeare's *Othello*, the tragic story of jealousy and betrayal. Set in Venice and on the island of Cyprus, the play depicts the intense love between the exotic Moor, Othello, and the Venetian lady, Desdemona, their subsequent elopement, and finally the unraveling of their love through the manipulations of Othello's standard-bearer, Iago. Unable to tolerate Iago's insinuations about Desdemona's fidelity, Othello strangles his wife despite her protestations of innocence.

I had always been intrigued by the character of Desdemona, particularly because more is said *about* her than *by* her in the play. In my own work, I exploited this aspect by creating two 'roles': the narrator and Desdemona. The narrator, in recitatives, describes Desdemona through a collage of texts from *Othello*, which are second-hand descriptions of her personality, words, and/or actions (originally spoken by other characters in the play). In her arias, my Desdemona speaks through the poetry of an Italian Renaissance woman, Gaspara Stampa, and traditional Italian folk song.

For the recitatives, the music is driven by the words and the instrumentation focuses on the piano, harp, and percussion. In contrast, the arias are more emotional and lyrical and are accompanied by the string ensemble. Together the recitatives of the narrator and the arias of Desdemona present a portrait.

The Italian word *telaio* literally means 'frame,' as in the frame of a loom used for weaving. *Telaio: Desdemona* explores this image in several ways. First, the entire piece serves as a frame within which threads of the character of Desdemona are woven, and out of which her portrait emerges. Secondly, I have used the traditional forms of recitative and aria to serve as a series of smaller frames within the overall structure. Lastly, the

word *telaio* is a pun—for in Shakespeare's *Othello*, Desdemona is, in essence, 'framed' by Iago.

Telaio: Desdemona was commissioned by the American Artists Series of Detroit which requested that I create a piece for members of their ensemble with myself as soloist. The commission was supported by a grant from the National Endowment for the Arts. The work was premiered in the 1994-95 season.

Texts:

I. Recit: O gentle Desdemona: (Shakespeare)

O gentle Desdemona

... a maid so tender, fair, and happy,
So opposite to marriage that she shunned
The wealthy curled darlings of our nation
Would ever have, t'incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou - to fear, not to delight!

...her delicate youth

A maiden never bold,
Of spirit so still and quiet that her motion
Blushed at herself ...

... It is a judgement maimed and most imperfect
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell
Why this should be.

She's full of most blessed condition.

virtuous Desdemona

O gentle Desdemona

I. Aria: Chi può contra il mio felice stato (Stampa)

Chi può contra il mio felice
stato

l'alta mia gioia e gli alti miei diletti?

O un di' que' del ciel angeli

eletti,

o altro amante, che l'abbia provato.

Who can describe how happy is my
state,

Exalted joy and all my rare delights?

Either an angel in the courts of

heaven,

Or any lover who has felt the same.

Io mi sto sempre al mio signor a
lato,
godo il lampo degli occhi e'l suon
dei detti,
vivomi de' divini alti
concetti,
ch'escon da tanto ingegno e sí
pregiato.

Now I live always with my lord
beside me,
Revel in his bright eyes, his lovely
speech;
I feed upon his high and godlike
thoughts
Issuing from his noble, lofty
mind.

Io mi miro sovente il suo bel viso,
e mirando mi par veder insieme
tutta la gloria e 'l ben del paradiso.

I often gaze upon his handsome face
And as I look I seem to find combined
The glory and the joy of paradise.

Quel che sol turba in parte la mia
speme,
è 'l timor che da me non sia
diviso;
ché 'l vorrei mecco fin a l'ore
estreme.

The only thing that can perturb my
hope
Is fear that he must part from me
some day:
I want him near me till my final
hour.

II. Recit: How got she out? (Shakespeare)

How got she out?

...she, in spite of nature,
of years, of country, credit, everything,
to fall in love with what she feared to look on!

O unhappy girl!
O treason of the blood!

She is abused, stol'n...and corrupted

By spells and medicines bought of mountebanks;
For nature so prepost'rously to err -
Being not deficient, blind, or lame of sense -
Sans witchcraft could not.

she had eyes and chose

She swore, in faith: 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful.
She wished she had not heard it, yet she wished
That heaven had made her such a man.

III. Aria: Guarda che bel serèn (canto popolare/arr: Botti)

Guarda che bel serèn se non se
nuvla
che bela note de rubar le done
chi ruba done non si chiaman
ladri
si chiaman giovinoti
inamorati

Oh what a calm sky if it doesn't get
cloudy
what a beautiful night to steal women
those who steal shouldn't be called
thieves
but should instead be called youth in
love

In mez al mer a gh'è un
alberèin
c' tot i ann al prodüs di già
fiurèin
toti el zòuvni el gàrden al colore
e quisti i en i fiurèin de l'amore

In the midst of the sea grows a small
tree
which every year produces beautiful
floreets
the youth stand transfixed by the color
it's these that are the flowers of love

S'a füs na rundanèna per
un'ora
vurìa vuler indov al mio bèin
lavora
gli vurìa der un bagio in dla
buchèna
vurìa bèin dir c'è stà la
rundanèna

If I could be a little swallow for an
hour
I would fly towards where my love
works
I would want to give her a kiss on her
little mouth
and I would like to say that it was the
little swallow

L'è pur al bel serèin se non
s'anuvla
o pur un bel muròs se non mi
burla
l' pur al bel serèin se non si
guasta
o pur un bel moròs se non mi
làsia

And yet, calm is the sky if it doesn't get
cloudy
as beautiful is a lover if I am not
deceived
and yet, calm is the sky if the weather
doesn't change
as beautiful is a lover if I am not
deserted

III. Recit: A business of some heat (Shakespeare)

She's a most exquisite lady
And, I'll warrant her, full of game.
Indeed, she's a most fresh and delicate creature.
What an eye she has! Methinks it sound a parley to provocation.
An inviting eye, and yet methinks right modest.
And when she speaks, is it not an alarum to love?
She is indeed perfection.

A business of some heat.

Love is merely a lust of the blood and a permission of the will...
It cannot be that Desdemona should long continue
her love to the Moor...nor he his to her. It was a violent commencement in
her, and thou shalt see an answerable sequestration...
she must change for youth.
When she is stated with his body she will find the error of her choice.

A business of some heat.

Mark me with what violence she first loved the Moor
but for bragging and telling her fantastical lies. And will she love him
still for prating?...
Her eye must be fed.

A business of some heat.

And what delight shall she have to look on the devil?...Now, for want of
...required
conveniences, her delicate tenderness will find itself abused,
begin to heave the gorge, disrelish and abhor the Moor...
The wine she drinks is made of grapes.
If she had been blessed, she would never have loved the Moor.

III. Aria: L'empio tuo strale, Amore (Stampa)

L'empio tuo strale, Amore, è piú crudo e piú forte assai che quell di Morte; ché per Morte una volta sol si more, e tu col tuo colpire uccidi mille, e non si può morire. Dunque, Amore, è men male La morte che 'l tuo strale.	Your cruel arrow, Love Is sharper and more dire Even than Death's own dart Because through Death one simply dies one time, While you, when you attack Can strike a thousand times, yet never slay. So, Love, your piercing dart, Is deadlier than Death.
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IV. Recit: It is the very error of the moon (Shakespeare)

sweet Desdemona

It is the very error of the moon.
She comes more nearer earth than she was wont
And makes men mad.

If she be false, heaven mocks itself.

...This is a subtle whore,
A closet lock and key of villainous secrets.
And yet she'll kneel and pray.

Devil!

sweet Desdemona

It is the very error of the moon.
She comes more nearer earth than she was wont
And makes men mad.

Her name, that was as fresh
As Dian's visage, is now begrimed and black.

IV. Aria: Mesta e pentita de' miei gravi errori (Stampa)

Mesta e pentita de' miei gravi errori, e del mio vaneggiar tanto e sí lieve, e d'aver speso questo tempo breve de la vita fugace in vani amori, (dolce Signor, non mi lasciar perire)	Sad and repenting of my grievous errors And of my frivolous and hollow straying, Having misspent the little time allowed For this brief life of ours, in empty loves, (O my dear Lord, I pray, let me not per- ish)
a te, Signor, ch'intenerisci i cori, e rendi calda la gelata neve, e fai soave ogn'aspro peso e greve a chiunque accendi di tuoi santi ardori, (dolce Signor, non mi lasciar perire)	To You, O Lord, who softens hardened hearts And warm the coldest of the ice-bound snows And sweeten every rash and heavy burden For those who will receive Your sacred fires, (O my dear Lord, I pray, let me not per- ish)
ricorro; e prego che mi porghi mano a trarmi fuor del pelago, onde uscire, s'io tentassi da me, sarebbe vano.	I run, and pray You to extend Your hand To draw me from this perilous sea, where I Could never free myself, for all my striving,

(dolce Signor, non mi lasciar
perire)

Tu volesti per noi, Signor morire,
tu ricomprasti tutto il seme
umano;
dolce Signor, non mi lasciar
perire!

(O my dear Lord, I pray, let me not
perish)

You did for us poor mortals freely die,
You did redeem the entire human
race.
O my dear Lord, I pray, let me not
perish!

Texts and translations taken from liner notes for CRI CD 802: Susan Botti, © 1998,
Composers Recordings, Inc.

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 is 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.

SUSAN BOTTI, soprano, is a native of Cleveland, Ohio. Her early training included studies in music, art and theater. She received her Bachelor of Music degree from the Berklee School in Boston where she explored improvisation and world music. She received her Master's in Music Composition from the Manhattan School of Music. The recipient of numerous grants and awards, including the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, and grants from Meet The Composer and the Foundation for Contemporary Performance Arts, she has been a member of the Composition faculty at the University of Michigan, Ann Arbor since 2000. Recent compositions include *Tagore Madrigals* (6 acapella voices); *Stelle* (6 voices, harp and piano); *2 Gregerson Songs* (soprano & piano); and *Make-Falcon* (a work in progress for chamber choir and percussion ensemble). Also currently in progress is a triptych commission from violinist Carolyn Huebl and the Blakemore Trio—works for violin & piano; piano trio; and piano trio plus soprano (Ms. Botti)—which will premiere in the 08-09 season at Vanderbilt University and Carnegie Hall's Zankel Hall. Susan Botti's website address is <http://www.susanbotti.com/index.html>.

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. 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, 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.

TOM JONES, percussion, was a founding member in 1968 of the University of Maryland Twentieth Century Chamber Ensemble. He continues to enjoy playing music during the "Golden Age" of percussion. His experiences performing "multi-percussion" music include solo recitals and concerts with all of Washington's new music groups: The 21st Century Consort in residence at the Smithsonian Institution's American Art Museum, the Contemporary Music Forum, the American Camerata for New Music, National Musical Arts at the Academy of Sciences, and the Theatre Chamber Players of Kennedy Center. He is the baroque timpanist in the Smithsonian Chamber Orchestra and The Violins of Lafayette. As percussionist and drummer he has played at the National Theatre, Ford's Theatre, Wolf Trap and, now, the Hippodrome Theatre in Baltimore. He enjoys playing drums in various bands and drums and percussion in the studio. It is an honor to be invited to play in this concert.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then Director of the Music Division and Tanglewood Institute of the Boston University School of the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library. He has guest conducted widely in repertoire from the 18th to the 21st century, with ensembles including the Dayton Philharmonic, the Santa Fe Chamber Music Festival, the Kitchener-Waterloo Symphony (Ontario), the San Francisco Chamber Orchestra, the New York Chamber Symphony, the Chamber Music Society of Lincoln Center, Collage and Dinosaur Annex, and the Orchestra, Symphony and Chamber Orchestra of The Juilliard

School. His performances can be heard in recording on the ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

SUSAN ROBINSON has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995. She is also acting as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she has toured the Far East and the US, and even performed at Super Bowl XXXVII! A native of Boston, Susan performs frequently with the Boston Symphony, and plays chamber music as frequently as possible, both in the Boston and DC areas. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. In 1996, Susan appeared with KCOHO principal flutist Adria Sternstein and the Opera House Orchestra under Heinz Fricke in a performance of Mozart's *Concerto for Flute and Harp* in the Kennedy Center Concert Hall. She and her husband, violinist Joseph Scheer, run IBIS, a chamber ensemble of harp, flute and strings. They have recently released a CD, "Souvenir: Music for Violin and Harp," and are the parents of Lillie and Nathanael.

JAMES STERN, violin and viola, has given recitals and chamber music performances at the Library of Congress, Alice Tully Hall, and Carnegie Hall and has appeared as soloist with orchestras throughout the United States. He is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, Canadian pianist Audrey Andrist, and Strata, a trio with clarinetist Nathan Williams that has performed at San Francisco Composers Inc, the Piccolo Spoleto Festival, and New York's historic Maverick Concerts. The duo has recorded music by Donald Erb on CRI Records, and did a recital tour of China in the spring of 2002. Now Associate Professor of violin and chamber music at the University of Maryland School of Music, he has appeared with the Twentieth Century Consort, at Strathmore Hall, at the Corcoran Gallery, and at the Smithsonian Institution in a recital demonstrating their collection of priceless ornamented Stradivarius violins. He received his training at the Juilliard School with Louise Behrend, Joseph Fuchs, Lewis Kaplan, and members of the Juilliard Quartet, leading to the Doctor of Musical Arts degree.

JANE BOWYER STEWART is a first violinist with the National Symphony, which she joined in 1981. She earned both her Bachelor of Arts (*summa cum laude*, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet, which gives educational concerts nationwide. This season she appeared as guest artist with the Kennedy Center Chamber Players. In addition to perform-

ing, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin, made by the Venetian master Matteo Goffriller, dates from 1691.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Young has added her sound to a short film, a CD of bluegrass music, and a soon-to-be released DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

Upcoming Performance by 21st Century Consort

IV. April 7, 2007: **GAMES PEOPLE PLAY**

The season closes with a celebration of SAAM's Saul Steinberg exhibition, spinning a program of playful music mirroring the spirit of whimsy and satire of the artist's work. Featured will be soprano Lucy Shelton and a world premiere by composer Thomas Albert along with musical "doodles" based on Steinberg pictures, by Jessica Krash, Bruce MacCombie and James Fry.

The 21st Century Consort gratefully acknowledges the generous support
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Compiled January 2007