

The Smithsonian Associates Presents

# 21st CENTURY CONSORT

October 27, 2007

Nan Tucker McEvoy Auditorium,  
Smithsonian American Art Museum

The Smithsonian Associates and  
The Smithsonian American Art Museum  
present

# 21st Century Consort

Christopher Kendall, Artistic Director  
Peter Robinson, Manager

Elisabeth Adkins, Violin  
Paul Cigan, Clarinet  
Lisa Emenheiser, Piano  
Tom Jones, Percussion  
William Sharp, Baritone  
Sara Stern, Flute  
Rachel Young, Cello

Curtis Peel, Filmmaker  
Antonino D'Urzo, Recording Engineer  
Curt Wittig, Director of Recording Emeritus

Saturday, October 27, 2007  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum



The 21st Century Consort's 2007-2008 Season is sponsored by  
The Smithsonian Associates and The Smithsonian American Art Museum and  
funded in part by generous contributions from The Cafritz Foundation, The  
Argosy Foundation, 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 Curtis Peel and JoAnn Sims

## Program

### "Captivating Landscapes"

**3 Patriotic Songs, 2 Anti-War Pieces** . . . . . Charles Ives, Jessica Krash  
Flanders Fields (1917)  
Undisclosed Locations  
He Is There (1917)  
Four Lives Cut Short  
Tom Sails Away (1917)

Ms. Emenheiser, Mr. Sharp

**Protest, 1917 – 2004, for violin and electronics** . . . . . David Behrman

Ms. Adkins

**Mirage** . . . . . Shulamit Ran

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

### INTERMISSION

**In a Landscape, for solo piano** . . . . . John Cage

Ms. Emenheiser

**3 Landscape Songs** . . . . . Charles Ives

Thoreau (1915)  
Walking (1900-02)  
The Housatonic at Stockbridge (1921)

Ms. Emenheiser, Mr. Sharp

Grand Canyon Hymns . . . . . Daniel Kellogg

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones, Mr. Kendall,  
Ms. Stern, Ms. Young

(includes film created by Curtis Peel)



The audience is invited to join the artists in the lobby for an informal post-concert reception, sponsored by the Board and Friends of the 21st Century Consort.

## Program Notes

### ***3 Patriotic Songs, 2 Anti-War Pieces,* Charles Ives, Jessica Krash**

Charles Ives (1874–1954) is universally recognized as one of the most original and quintessentially American composers. An insurance executive by profession, he composed prolifically in his spare time in almost every major genre. In relative isolation from the musical mainstream, Ives created far-reaching experiments in form, harmony, tonality, and rhythm, while nevertheless managing always to sound uniquely “Ivesian.” His works are patriotic, religious, philosophical, political, or reminiscent of childhood and turn-of-the-century American life.

Nowhere does one get a more comprehensive grasp of Ives’ range than in his songs. In 1922 Ives self-published a compendium of his songs: *114 Songs*, primarily for friends who had occasionally asked him for copies of various songs. Ives also sent the anthology to randomly selected professional musicians, teachers, critics and publishers. The *Musical Courier* thought the songbook was a practical joke. Yet *114 Songs* reached avant-garde musicians who were enthralled with its contents, feeling they had discovered a neglected genius, and spread the word through their circles. As for Ives, he explained his motives in the book’s postscript: “Some have written a book for money; I have

not. Some for love; I have not. Some for kindlings; I have not... In fact, I have not written a book at all—I have merely cleaned house. All that is left is out on the clothes line.”

Jessica Krash, whose piece *Four Lives Cut Short* is premiering in today’s concert, was born in Washington, DC and continues to find it a good place to think about worldview. She likes to use music as a way of exploring diverse social and philosophical values, and teaches courses at George Washington University on “dangerous music,” in addition to courses on both historical and contemporary music. She gives an annual series of lectures at the Kennedy Center, and for over fifteen years has run a monthly seminar for amateur chamber musicians. For several years, she directed the Washington chapter of the American Composers Forum, and Chamber Music Weekend at the Levine School of Music. Last June, Strathmore presented Jessica in a recital of her solo piano compositions, and the Virginia Center for the Creative Arts presented a complete evening of her compositions several years ago. She has recorded most of her compositions for solo piano on Capstone Records, on a CD titled “Obstructed View.” Jessica studied composition with Earl Kim at Harvard and with Lawrence Moss at the University of Maryland, and has a degree in piano from Juilliard. Jessica offers these comments regarding her two pieces:

*“Undisclosed Location* - This piece is about Dick Cheney going underground to a safe place while the rest of us make our daily lives on the surface of the bull’s-eye. The construction of the piece combines suspense with predictability.

*“Four Lives Cut Short* - I liked the structural challenge of writing a complete and short piece about tragically incomplete lives. I am honored that Lisa Emenheiser is giving the premiere of this work.”

## ***Protest, 1917–2004, David Behrman***

David Behrman (born 1937) has been active as a composer and artist since the 1960s. Over the years he has made sound and multimedia installations for gallery spaces as well as musical compositions for performance in concerts. Most of his pieces feature flexible structures and the use of technology in personal ways; the compositions usually rely on interactive real-time relationships with imaginative performers.

Behrman co-founded the Sonic Arts Union in 1966, performing extensively in North America and Europe over the next decade. Working at Columbia Records in the late 1960s, he produced the “Music of Our Time” series of new music recordings for Columbia Masterworks, which presented works by Cage, Oliveros, Lucier, Reich, Riley, Pousseur and other influential composers. Behrman toured as composer/performer with the Cunningham Dance Company in the early Seventies and again from time to time in more recent years. In the Sixties and Seventies he assisted John Cage with several projects. Merce Cunningham commissioned him to compose music for several repertory dances, including “Pictures” in 1984. He has been a member of the Avery Graduate Arts Program faculty at Bard College since 1998. Behrman has received grants from the NEA, NYSCA, and NYFA, and residencies from the Japan-United States Friendship Commission and the DAAD (Berlin).

Here’s what Behrman has to say regarding *Protests, 1917–2004*:

*Protests 1917–2004* was commissioned in 2004 by violinist Conrad Harris. The piece revisits violin phrases composed by Wallingford Riegger, my teacher in the 1950s. *Protests* quotes phrases from his *String Quartet #2* (1949) and *Study in Sonority for Ten Violins* (1930). It extends and varies Riegger’s phrases and combines them with a recording—a track from my double album “My Dear Siegfried,” released on the XI label in 2005.

Wallingford Riegger was blackballed during the McCarthy era for his Left political views: American orchestra conductors would not perform his fine works and he was barred from university teaching jobs. He made his living composing choral works under assumed names and teaching privately. Among

the subjects covered during my lessons with him were species counterpoint, 12-tone technique and political awareness. Among Riegger’s other students were Robert Ashley and Morton Feldman.

The accompanying recording features a text by Siegfried Sassoon written during World War One when Sassoon was an officer in the British Army. Sassoon was famed both as a decorated war hero and as an anti-war poet. In his statement, Sassoon declared that he would no longer obey orders to fight in a war which he believed to be “evil and unjust.”

Credits for the recordings: Thomas Buckner, vocals; Peter Zummo, trombone; Tom Hamilton, engineering; and on a brief second recording that is heard at the end of the piece: Conrad Harris, violin.

Siegfried Sassoon:

### *Statement against the continuation of the War* July 1917

“I am making this statement as an act of willful defiance of military authority, because I believe that the War is being deliberately prolonged by those who have the power to end it. I am a soldier, convinced that I am acting on behalf of soldiers. I believe that the purposes for which I and my fellow-soldiers entered upon this War should have been so clearly stated as to have made it impossible for them to be changed without our knowledge, and that, had this been done, the objects which actuated us would now be attainable by negotiation.

“I am not protesting against the military conduct of the War, but against the political errors and insincerities for which the fighting men are being sacrificed.

“On behalf of those who are suffering now, I make this protest against the deception which is being practiced on them. Also I believe that it may help to destroy the callous complacency with which the majority of those at home regard the continuance of agonies which they do not share, and which they have not sufficient imagination to realize.”

— from Siegfried Sassoon’s *Memoirs of an Infantry Officer - 1930*  
(Copyright Siegfried Sassoon by kind permission of George Sassoon.)

## *Mirage*, Shulamit Ran

Shulamit Ran was born in Israel in 1949. She began composing songs to Hebrew poetry at the age of seven. By nine she was studying composition and piano with some of Israel's most noted musicians, including composers Alexander U. Boskovich and Paul Ben-Haim, and within several years was having her early works performed by professional musicians, as well as orchestras. She came to the United States at the age of 14 to continue her piano and composition studies, using scholarships from the Mannes College of Music in New York and the America Israel Cultural Foundation. Since 1973 she has been on the faculty of the University of Chicago, and her numerous awards, fellowships and commissions include the Martha Baird Rockefeller Fund, the Ford Foundation, National Endowment for the Arts, the Guggenheim Foundation, the Fromm Music Foundation, and many others. The Philadelphia Orchestra-commissioned *Symphony*, first performed in 1990, won a Pulitzer Prize in 1991 and first place Kennedy Center Friedheim Award 1992.

In addition to her many accomplishments as a composer, Shulamit Ran also performed extensively as a pianist in the U.S., Europe, Israel and elsewhere. Her works are published by the Theodore Presser Company and by the Israeli Music Institute. Recordings have been released on more than a dozen labels, including Albany, Angel, Bridge, Centaur, CRI, Erato, Koch International Classics, New World, Vox, and Warner Classics, with several all-Ran discs available.

Shulamit Ran describes *Mirage*:

In one movement, *Mirage's* eleven minutes are shaped into an asymmetrical, loosely structured five-part arch form.

Throughout, I aimed for a free flowing, yet intense, at times incantational style of delivery. Relationships between instruments span the gamut from polyphonic to heterophonic to one pivotal unison phrase occurring about four-fifths of the way through the work—a phrase emblematic of the entire composition. Harmonically and melodically the work reminds one, I think, of modes associated with Middle Eastern music. These become chromatically saturated in areas, especially in the dense, central section of the arch form.

*Mirage* was begun in the summer of 1990 and composed mainly during the month of December 1990.

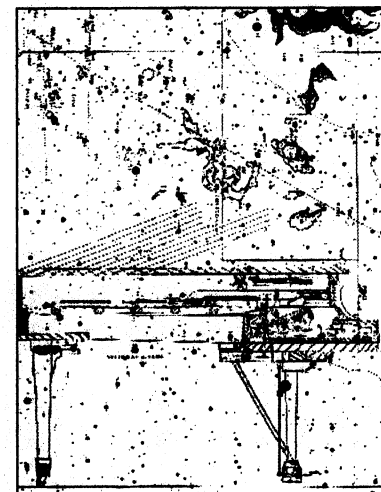
## *In a Landscape*, John Cage

John Cage, composer, philosopher and writer, was born in Los Angeles in 1912 and died in August 1992 a few weeks before his 80<sup>th</sup> birthday.

His first works especially feature percussion or prepared piano; the rhythmic emphasis that grew naturally from these media led him quickly to working with dancers, particularly Merce Cunningham, his lifelong partner. By the late 1940's he was studying Eastern philosophies, especially Zen, and making use of the *I Ching*, the Chinese Book of Changes, to introduce elements of chance into his music. Indeterminacy played an increasing role in his music, particularly the kind of indeterminacy in which the form and elements of a composition are not known until its moment of performance. His guiding principle was the breaking down of the distinction between "art" and "life," sensitizing audiences to the sights and sounds around them at all times. As he wrote in *Silence* (1961):

Our intention is to affirm life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord.

*In a Landscape* is an early work by Cage, composed in 1948 for performance by piano or harp. There is a pre-minimalist repetitiveness in its sonorous pitch patterns and unvarying rhythms that has the effect of suspending time and gives little hint of the rigorous symmetry of Cage's invention, "structural rhythm." *In a Landscape's* structure is 15 x 15 (5+7+3), meaning that the piece contains 15 parts, of 15 measures each. Each part is divided into 3 phrases: 5 measures, 7 measures, and 3 mea-



tures. The 15 parts as a whole are divided into three large sections in the same proportions. In the experience, *In a Landscape* is mesmerizing in its simplicity, and invites unhurried contemplation about the ambiguity of its title.

### ***Grand Canyon Hymns*, Daniel Kellogg**

"Daniel Kellogg, barely out of his 20s, is one of the most exciting composers around—technically assured, fascinated by unusual sonic textures, unfailingly easy to listen to, yet far from simplistic," wrote the *Washington Post*. Mr. Kellogg, Assistant Professor of Composition at the University of Colorado, Boulder, has had recent premieres with the Philadelphia Orchestra, the National Symphony, the Colorado Symphony, Ensemble Orchestral de Paris, and the Aspen Chamber Orchestra; and upcoming premieres with the San Diego Symphony, the South Dakota Symphony, and the Green Bay Symphony. Honors include a Charles Ives Fellowship from the American Academy of Arts and Letters, six ASCAP Young Composer Awards, the BMI William Schuman Prize, and the ASCAP Rudolf Nissim Award. His works have been performed at Carnegie Recital Hall, the Kimmel Center, Lincoln Center, the Kennedy Center, and broadcast on NPR's "Performance Today" and "St. Paul Sundays" among others. He holds a BM from the Curtis Institute and an MM, MMA, and DMA from Yale School of Music. His teachers include Don Freund, Ned Rorem, Jennifer Higdon, Joseph Schwantner, Ezra Laderman, and Martin Bresnick. He is composer-in-residence for the South Dakota Symphony and has served in that position for Young Concert Artists and the University of Connecticut. He resides in Colorado with his wife, concert pianist Hsing-ay Hsu, and daughter Kaela.

Kellogg writes this about *Grand Canyon Hymns*:

*Grand Canyon Hymns* is music of adoration and prayer in response to the experience of being in the physical presence of the Grand Canyon. In March 1998 my father and I took a seven-day trek through the heart of this canyon. We logged 60 miles cut off from the rest of the world, entirely swallowed by the space. The canyon is in many ways overwhelming, eliciting

emotions of simple, quiet awe as well as almost uncontainable excitement. I thought of a future musical project in response to this landscape.

Hymns have long been a part of my musical landscape. I sang them growing up, and their triadic language and simple melodies (often connected to melodies of past centuries) have been an important part of my musical palette, and how I commune with and praise the creator. There are no actual hymn tunes in this piece, and at times the music will seem quite distant from hymns. But for me the idea of the hymn is part of this music.

*Grand Canyon Hymns* was originally written for the Pittsburgh New Music Ensemble. A core part of the ensemble's vision is to present interdisciplinary pieces utilizing a variety of mediums that explore a new experience in concert going. Given the possibilities, I wanted to try something different for me, and proposed music for a film that I also planned to create. During my 1998 visit to the Grand Canyon I took several rolls of black and white photography. In this treatment, I explored simple animation, contrast, coloring, illumination of different shapes, panning through enlarged portions of the images, and a variety of other ways to bring the images to life. The film, following the music, began in a place of great introspection and sense of expanded time and moved towards a place of ecstatic and frenetic joy.

The experience of creating the film was entirely enjoyable for me, but the result was amateurish at best and didn't capture my experience in the Grand Canyon. For the 2007 performance by the 21<sup>st</sup> Century Consort, I invited Curtis Peel who, as a former student, musician and skilled filmmaker, is an ideal collaborator, to create a new film to accompany the music. I provided Curtis my raw, scanned black and white photos and invited him to use some, all, or none of them in whatever way he saw fit. We talked about my intentions in the music and the experiences that led me to create the work. His film will undoubtedly be a response to my music, but in many more ways it will inhabit his own vision of physical landscape.

# About the Filmmaker

## CURTIS PEEL

Composer, musician, video designer, and interdisciplinary artist Curtis Peel received his BM in Composition from the University of Colorado at Boulder. His distinctive compositional style explores the ways in which sound can be reconceived, manipulated, and imaginatively presented with the help of computers while retaining its organic, human element. In August of 2007, Curtis released his self-produced album "wings on Thursday," an innovative blending of acoustic music with computer effects and programming.

Curtis has also produced several digital, experimental films that strike a delicate balance between technology and unaltered digital imagery. A segment of his short film, "tightrope with tongue (2007)," was shown at the 2007 New West Electro-Acoustic Music Organization Festival.

In addition to pursuing his individual artistic endeavors, Curtis is very active in the Boulder community as a collaborator with local musicians, artists, video designers, and performers.

# 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.

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, pianist, is one of Washington DC's most recognized performing artists. She has been performing for the National Symphony Orchestra for the past 20 years, and appears as their Pops pianist and as acting principal keyboardist when necessary. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain, Slovenia, and Spain. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, and was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002. Lisa was a featured soloist and commentator for the National Symphony Mozart Portrait concert series and also appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." An established chamber musician, Ms. Emenheiser is the pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. A committed teacher, Lisa holds a private studio in her home.

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 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 the Hippodrome Theatre in Baltimore. He enjoys playing drums in various bands and drums and percussion in the studio.

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.

WILLIAM SHARP is proud to have made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts this month also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's *Liederkreis Op. 39* with pianist Vladimir Feltsman, and Beethoven's *An die Ferne Geliebte* with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records, and his recording of Leonard Bernstein's final major work, *Arias and Barcarolles*, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. He continued to nurture her playing, along with classes in flute offered at that time by D.C. Public School music programs. As she took to the flute quite naturally, lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed

serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours the United States and beyond, playing many concerts each year.

RACHEL YOUNG, 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, Ms. 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.

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