



The Smithsonian Associates Presents

# 21st CENTURY CONSORT

February 23, 2008

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

Elizabeth Adkins, Violin

Rick Barber, Contrabass

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Abigail Evans, Viola

Gabrielle Finck, French Horn

Caroline Gregg, Harp

David Hardy, Cello

Tom Jones, Percussion

Carmen Pelton, Soprano

Randal Rushing, Tenor

Susan Robinson, Harp

Sara Stern, Flute

Jane Stewart, Violin

Tim White, Trumpet

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

Saturday, February 23, 2008

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 Argosy Foundation,  
The Cafritz Foundation, The Aaron Copland Fund for Music, The DC  
Commission on the Arts and Humanities, and the Board and  
Friends of the 21st Century Consort.



The Smithsonian Associates

## Pre-Concert Discussion

Christopher Kendall with Lawrence Moss

## Program

### "Swan to Stone"

The Swan . . . . . Lawrence Moss  
Ms. Adkins, Mr. Hardy

The Ugly Duckling . . . . . Jon Deak

Part I

Part II

Ms. Adkins, Mr. Barber, Ms. Evans, Mr. Hardy, Ms. Pelton, Ms. Stewart

### INTERMISSION

TreeStone . . . . . Stephen Albert

I. I Am Leafy Speafing

II. A Grand Funferall

III. Seabirds

IV. Tristopher Tristian

V. Fallen Griefs

VI. Anna Livia Plurabelle

Ms. Adkins, Mr. Barber, Mr. Cigan, Ms. Emenheiser, Ms. Evans, Ms. Finck,  
Ms. Gregg, Mr. Hardy, Mr. Jones, Mr. Kendall, Ms. Pelton, Mr. Rushing,  
Ms. Stern, Ms. Stewart, Mr. White



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

## *The Swan* (2000)

Lawrence K. Moss

*This Misery—getting through what's still undone,  
Weighed down and as though fettered—  
Is like the clumsy walking of the swan.*

*And dying—letting go the very ground  
On which we daily stand—  
Is like his anxious dip*

*Into the water, which takes him softly  
And happily flows past him,  
Wake on wake;  
While he, infinitely sure and silent  
And ever more majestically,  
Glides calmly on his way.*

“Der Schwan” (1907) by Rainer Maria Rilke;  
Eng. trans. by Lawrence K. Moss

Lawrence K. Moss wrote this about his composition *The Swan* (for violin and cello, composed in 2000):

A while back I came upon Rilke during the memorial service for Christopher Kendall's mother. I found that this remarkable woman had had a volume of Rilke's poems at her hospital bedside, and that the book was opened to “The Swan.” I was deeply moved by the poem, as evidently she had been.

My version of “The Swan” is a tone poem—that is, I've tried to capture the spirit of Rilke's masterful poem in a short duet for violin and cello—not an easy task! My work is a translation in two senses—the obvious one of German into English, and the much more difficult one of words into music.

To do this, I tried to depict in the first few moments the clumsy waddling of the land-bound Swan. There is a hint of his anxious dip into the water—by which I think Rilke intends to convey the pain and mystery of dying. Finally the Swan “lets go”—swirls of watery 16th note runs. He finds his way and bravely sails on—a depiction of Death that Whitman also made in his last poems (see “Sail Out for Good, Eidolon Yacht!”). To complete

this “American” reading of Rilke, I quote in harmonics at the end that marvelous song that we all know, and which I hope the listener will recall from numerous hints throughout the piece.

LKM

Born in 1927 in Los Angeles, Lawrence Moss received his doctorate from the University of Southern California (1957) where his principal teachers were Leon Kirchner and Ingolf Dahl. He has been a professor of composition at Mills College (1956 - 1958), Yale University (1960 - 1968) and the University of Maryland (1969 - ). He received a Distinguished Scholar/Teacher Award from the University of Maryland in 1982.

He has been commissioned by, among others, the Fromm Commission, the Chamber Music Society of Baltimore, the Kindler Foundation of Washington, D.C., the National Endowment for the Arts, the Warsaw Autumn Festival (2005) and, most recently, the Barlow Foundation. He has held grants from the Guggenheim Foundation (1959, 1968) and the Fulbright Association (1953). His works have been performed by such distinguished performers as Phyllis Bryn-Julson, Harry Sparnaay and Esther Lamneck. Performing groups have included the Baltimore Symphony, Theater Chamber Players of Kennedy Center, Continuum, Speculum Musicae, the 21st Century Consort, the Left Bank Concert Society and the New Juilliard Ensemble. His opera, *The Brute*, was the US entry to the “20<sup>th</sup> International Youth Festival” held in Bayreuth in 1971. In addition he has been invited to the Bourges 1989 Electronic Music Festival, the British Royal Academy's “American Music Festival” of 1990, and the Rockefeller Center in Bellagio, Italy. Moss is at work presently on a Barlow Foundation commission for a piece for oboe, viola and piano, to be premiered in the coming season by the left Bank Concert Society.

## *The Ugly Duckling*

Jon Deak

Jon Deak (born 1943) has had a long relationship with Christopher Kendall and the 21<sup>st</sup> Century Consort. Back when the group was known as the 20th Century Consort, Jon often performed with the Consort, in 1985 playing contrabass in a

performance of *The Ugly Duckling* at the Hirshhorn. As Christopher Kendall wrote in the program at the time (4/20/85):

As in so many of Deak's pieces which reveal a strong kinship with the pop aesthetic, *Ugly Duckling's* irresistible good humor is only the tip of the iceberg. We also find here the timing of a great comic, painstaking attention to detail, wit, satire, just plain enchanting music, and, behind it all, a real humanity and touching realization of the Hans Christian Andersen tale.

Deak's incredible versatility as a composer and as a musician is supported by his training: he was educated at Oberlin College, the Juilliard School of Music, the University of Illinois, and, as a Fulbright Scholar, in Rome at the Conservatorio de Santa Cecilia. As well as being a composer of noted regard, he is also Associate Principal Bassist and Creative Education Associate of the New York Philharmonic. He has been very active in bringing new music to young people; as part of that effort he teaches a music composition class in the same public school in York City where his own children attend. Amazingly, he is also an active wilderness mountaineer, having led expeditions in the Canadian Rockies, Alaska and the Himalayas. His *Concerto for Contrabass and Orchestra* ("Jack and the Beanstalk") was nominated for the 1990 Pulitzer Prize by the National Symphony.

Text by Hans Christian Andersen (1844); translated by Richard Hartshorne; adapted by Jon Deak and Richard Hartshorne, 1982.

## **TreeStone**

## **Stephen Albert**

Stephen Albert, composer of *TreeStone*, also had a long and close relationship with Christopher Kendall and the 20<sup>th</sup> Century Consort. A four-movement earlier version of *TreeStone* was composed for and premiered by the Consort in concert on March 17, 1984—an appropriately Irish day. Stephen was 51 when he died tragically in December of 1992, and all who knew him felt a great loss. He had won the 1985 Pulitzer Prize for his symphony *RiverRun* based on musical materials for *TreeStone*, and his list of awards was extensive, including two Guggenheim fellowships, two Rome Prizes, and numerous grants and commissions (including commissions from the Chicago, National, Pittsburgh, Baltimore, and Seattle symphonies, the Philadelphia Orchestra, the Chamber Music Society of Lincoln Center, the Library of

Congress, Meet the Composer, and a joint commission from the Fromm Foundation and the Berkshire Music Festival). He was also highly regarded as a teacher, having taught first in the Lima, Ohio, public schools (under a Ford Foundation grant as composer-in-residence), then at Philadelphia Music Academy (1968-70), Stanford University (1970-71), and Smith College (1974-76). From 1988 to the time of his death, he was professor of composition at the Juilliard School of Music.

Stephen Albert had this to say in his own program notes written for the 3/17/84 concert mentioned above:

I had already set portions of *Finnegan's Wake* in an earlier song cycle and was somewhat acclimated to the novel's language and thought. After putting the book aside for a couple of years, I began skimming through it again in the fall of 1982, and was intrigued by the recurring allusions to the Tristan and Iseult legend. After a few days jotting down isolated paragraphs, sentences and phrases that seem associated with their story, a fairly coherent text emerged that centered Tristan and Iseult in a cluster of related themes and images. The resulting text was cast in seven movements, forming in themselves a musical whole....

The first song, *I am Leafy Speafing*, is the voice of the Liffey River as it flows through Dublin at dawn. The movement opens with an instrumental prologue ("rain music") followed by the soprano's entrance as the "feminine" aspect of the river's voice. She reminds her sister and companion, Dublin, how much joy and grief they've shared as silent witnesses to Mankind's history, closing the movement with "...how glad you'll be I waked you! My! How well you'll feel! Forever after!"

The second song, *A Grand Funferall*, comprises a dirge-like march, a children's music-box ditty and rowdy pub music commingled in a single movement. We are really at a wake—Tristan and Iseult's funeral. It is not outwardly a particularly sad or solemn occasion, but there is a slightly demonic streak present—an undercurrent of icy fear among the mourners. They try to dignify the event with a funeral march but cannot really escape their own private fears of parting and disconnection.

*Sea Birds*, the third song, returns in time to a bird's-eye view of Tristan and Iseult's first kiss aboard ship, but it is also the instant of their first curse, "...The birds of the sea they trolled out right bold when they smacked the big kuss of Tristan with Isolde..."

Songs 4-6, not heard on tonight's program [being the perfor-

mance of 3/17/84], revolve around the chatter of two washer-women scrubbing their linen from dawn till dusk along the banks of the Liffey River. Their gossip about distant cousins emerges instead as a tale of the distant past concerning their ancient kinsmen and spiritual forebears Tristan and Iseult.

The text of the final song is a small portion of the most familiar section of *Finnegan's Wake* and is entitled *Anna Livia Plurabelle*. It is both the "masculine" aspect of the river's voice as well as the interior closing monologue of the older, more dominant of the two washer-women. She feels darkness coming over the river and, perhaps, over her own life as well. Tired of washing, tired of talking, tired of remembering, she "...could near to faint away. Into the deeps. I saw home slowly now by my own way, moy valley way. Thinking always if I go all goes."

Life along the river at dusk is becoming more intense and vivid, but her senses are fading. She glances across to the river's opposite bank and sees her younger companion turning to stone. Her own arms have been transfigured into the limbs of a tree as her body is taking root. She is surrounded by sounds in the night and of the river, "...and the chittering waters...of the fluttering bats, field mice. . .all the liffeying waters of...dark hawks, the bawk of bats...beside the rivering waters of...," and she feels "as old as yonder elm."

Both women have become transformed into rare enduring parts of nature, one a tree, the other stone, as the river flows between them. The river will always be a source of their own connection but it will also always divide them. The Liffey now makes its way past Dublin and rushes into the sea as night falls.

### I. I Am Leafy Speafing

S:       *So this is Dyoublong?*  
          *The silence speaks the scene*  
          *It seems like a landscape*  
          *So this is Dyoublong?*

Soft morning city!  
I am leafy speafing.  
...all the nights have falled on my long hair.  
Not a sound, falling,  
No wind no word.  
Only a leaf, just a leaf and then leaves.  
The woods are fond always.  
  
It is the softest morning

That ever I can remember me.  
And me and you have made our.  
Crying, me, grown-up sister!  
Are me not truly?  
I'll close me eyes.  
So not to see.

We will take our walk  
Before in the timpul  
They ring the earthly bells.  
In the church by the hearseyard.  
Pax Goodmens will.  
Or the birds start their treestirm shindy

Look, there are yours off, high on high!  
And cooshes, sweet good luck.  
They're cawing you, Coole!  
You see, they're white as riven snae.  
For us.

We can seat us down on heathery benn.  
Me on you...  
Hush! Caution! Echoland.  
Ourselves, oursouls alone.

*The silence of that stilling*  
*Not a soul but ourselves*  
*And so. And all.*

If I lose my breath for a minute or two  
Don't speak, remember!  
Once it happened, so it may again.

It's thinking of all.  
The brave that gave their.  
The fair that wore.  
All of them that's gunne.  
I'll begin again in a jiffey.  
The nik of a nad.  
How glad you'll be I waked you!  
My! How well you'll feel!  
For ever after.

### II. A Grand Funferall

T:       Hear, O hear, Iseult la belle!  
          Tristan, sad hero, hear!  
          The Lambeg drum, the Lombeg reed

The Lumbeg fiferer, the Limibig brazenaze.

*Anno Domini Nostri sancti Jesu Christ etc.*

Gonn the gawds, lots lives lost,

“Tis good, Het best,

Teems of times and happy returns.

Then all that was fair.

We’ll meet again, we’ll part once more.

Forgive me quick, forgetmenot,

I’m going! Bubyee!

*Anno Domine Nostri Sancti.*

Fimfim, fimfim. With a grand funferall.

Fumfum, fumfum. “Tis optophone which ontophones.

And all the way, his baywinds’

Oboboe shall wail him rockbound

All the livvy long night,

The delldale dappling night,

The night of the bluerybells...

Don’t forget!

The grand fooneal will now shortly occur.

Brass and Reeds.

Brace and Ready.

Attabom, attabom...

Music, me ouldstrow, please!

We’ll have a brand rehearsal!

Goodlicks!

Attabom...

The party pegs the glory of a Wake!

A tipsy Wake did ye hear!

Attabom, attabom, attabombomboom!

*Anno Domini Nostri sancti...*

*And grant thaya grace, Aman.*

### III. Seabirds

T: Now follow me out by starloe  
From Liff away for Nattey laender  
As who has come returns...  
Farvel Faerne!  
Good bark, good-bye.

S: Overhooved, shrillgleescreaming.

That song sang seaswans.

The winging ones.

Seahawk, curlew and plover...

All the birds of the sea

They trolled out rightbold

When they smacked the big kuss

Of Tristan with Usolde.

And they were too,

When it was dark,

Whilest the wildcaps was circling,

As slow their ship,

The winds aslight...

And the wild geese and the gannets

And the migratories and the mistlethrushes

And all the birds of the sea,

All sighing and sobbing,

And listening

*Moykle aboykling!*

### IV. Tristopher Tristian

T: O tell me all about etc. Anna Livia

I want to hear etc. all about Anna Livia

S: Well you know Anna Livia

T: Tell me all, tell me now

S: You’ll die when you hear

Well you know when the old cheb went fut and did what you know?

T: Yes I know, go on

Wash quit don’t be dabbling, tuck up your sleeves!

S: It was of a night late lang time a-gone

In auld staine eld when cousins of ourn...

T: Tristopher and Hillary were kick-a-heeling their

dummy on the old cloth flure and who come to take?

S: Only the niece-of-his-in-law...

T: The prank queen.

S: And she lit up and fire land was a-blaze

And that was how the skirmishes began.

- T: And where in thunder did she plunder  
For the battle of efter the ball?  
I want to get it frisk from the source!
- S: So her grace of malice kidsnapp'd up the jiminey Tristopher  
And into the shandy westerness she rain,rain,rain,rain...  
*Are you listening?*  
To teach him his tears he became a Tristian.
- T: Tell me more, tell me  
Every tiny teign I want to know, I am listening...  
To teach him his tickles she provorted him.

## V. Fallen Griefs

- S: And there she was right enough, that lovely sight,  
That girleen bawn ashore, as for days galore.
- T: And all, hee hee hee, quaking  
Ss fright and, shee shee, shaking,  
Aching Ay, Ay.
- S: Blessed Momencc.
- T & S: O romence.
- S: He's growing to stay! Ay!
- T & S: Pretty mites, my sweet things,  
Was they poor loves abandoned...  
Abandoned by the whole widey world?  
  
They took it asunder, I heard them sigh.  
Down to death and love embrace  
And all now united.
- T: *Three quarks for Muster Mark*
- S: *Ho ho ho*
- T: *Fowls up!*
- S: *Ho ho ho Moulty Mark*
- T: *You're the cock of the wark*
- S: *Fowls up!*
- T: *Fowls up!*
- S: *Tristy's the spry young spark!*
- T: It's churning chill, der went is rising.

- S: How he whips my cheeks.
- T: And of fallen griefs...
- S: And of weeping willow...
- T & S: Right glad we shall never forget  
Thoh the dayses gone  
Still they loves young dreams.  
Down to death and love em-brace  
All united  
Down to death and love embrace...

## VI. Anna Livia Plurabelle

- T: Look, look, the dusk is growing.  
My branches are taking root.  
What age is at? It soon is late.  
Every telling has a tailing...
- Wring out the clothes! Wring in the dew!  
And grant thaya grace! Aman.
- Wharnow are alle childer, say!  
In kingdome gone or power to come.  
Or gloria be to them farther?  
Allalivial, allaluvial!  
Some here, more no more.
- More again lost alla stranger  
My sights are swimming thicker on me  
By the shadows to this place.  
Ho, Lord!  
For I feel I could near to faint away.  
Into the deeps.  
I sow home slowly now  
By my own way,  
Moy valley way.  
Thinking always if I go all goes.
- Ho Lord! Lord save us! And ho!
- Can't hear with the waters of.  
The chittering waters of.  
Field mice, bawk talk.  
Are you not gone ahome?
- Ho, talk save us! My foos won't moos.  
I feel as old as yonder elm.

Dark hawks hear us.  
Night! Night!  
My ho head halls.  
I feel as heavy as yonder stone.

Night now.  
Tell me, tell me, tell me, elm.  
Tell me tale of stem or stone.  
Night! Night! Night!

'Tis endless now, 'tis endless now...

*Teems of times and happy returns.  
Anna was,  
livia is,  
Plurabelle's to be.*

— James Joyce, from *Finnegan's Wake*

## 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.

RICHARD BARBER, double bass, was born into a musical family. Originally from Chicago, he began piano studies at age seven and double bass at age nine. The decision to pursue music (and not engineering) was made in his eighteenth year. That decision took him to the Peabody Conservatory in Baltimore, where he studied with Harold Robinson, currently Principal Bass with the Philadelphia Orchestra. After earning his Bachelor's degree in three years, Mr. Barber joined the Phoenix Symphony in 1992. He joined the National Symphony Orchestra bass section in 1995 and was appointed Assistant Principal Bass seven months later after winning a national audition. He has performed extensively throughout the United States, Europe, Japan, and China with the National Symphony Orchestra, the Schleswig Holstein Musik Festival Orchestra (Germany), and the Teton

Festival Orchestra (Wyoming). In Washington, he has also performed with the 21st Century Consort and the Eclipse Chamber Orchestra. Mr. Barber plays an Italian instrument made c. 1620 by the Brescian master Giovanni Paolo Maggini. He lives in Maryland with his wife, mezzo-soprano Marta Kirilloff Barber, and their two children.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelor's 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, has been performing for the National Symphony Orchestra for the past 20 years as their Pops pianist and as acting principal keyboardist. 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.

ABIGAIL EVANS, viola, began playing with the National Symphony Orchestra in January of 2005. She was appointed Assistant Principal Viola in May of 2006. Before coming to Washington, she spent four months in the viola section of the Los Angeles Philharmonic. She attended the Cleveland Institute of Music where she was a student of Jeffrey Irvine and Lynne Ramsey. In addition to performing with the NSO, Abigail enjoys playing chamber music, and is a member of the Manchester String Quartet. She plays a viola made by Hiroshi Iizuka in 1993.

GABRIELLE FINCK, horn, has been a member of the National Symphony Orchestra since 2003. In 2002-2003, Gabrielle played in the Milwaukee Symphony Orchestra and the Milwaukee Chamber Orchestra, and in 2001-2002, she was a member of the Civic Orchestra of Chicago. She has also performed with the New World Symphony and the symphony orchestras of Albany and Elgin, IL. An active chamber musician in the Washington area, Gabrielle performs regularly in the Kennedy Center chamber music series, the 21st Century Consort, the Smithsonian Chamber Orchestra, and the Washington Symphonic Brass and has presented chamber music and educational programs throughout the U.S. Gabrielle also takes opportunities around town to perform improvisational music in diverse styles and settings outside the classical realm. She holds a Bachelor of Music degree from Boston University, and has twice been awarded a fellowship at Tanglewood.

CAROLINE BROWN GREGG, harp, began her musical training at an early age and earned a Bachelor's of Music from Auburn University and a Master's in Performance from Northwestern University. She was honored to be the featured soloist at The Kennedy Center with The Washington Chamber Symphony. A veteran of many television specials, she accompanied world-renowned opera singer Renee Fleming in a TNT television special for President George W. Bush. She performs regularly at Wolf Trap and has played for years at Ford's Theater and other premier area theaters. Additionally, she has performed numerous solo recitals and harp duet concerts. Ms. Gregg is principal harpist for the Alexandria Symphony and The National Gallery Orchestra. She often performs with other area groups including the Baltimore Symphony Orchestra, the Maryland Symphony, the US Air Force Orchestra and the St. Mary's Annual River Concert Series.

DAVID HARDY, Principal Cellist of the National Symphony Orchestra, achieved international recognition in 1982 as the top American prize-winner at the Seventh International Tchaikovsky Cello Competition in Moscow. At 16 he made his debut as soloist with the Baltimore Symphony Orchestra. In 1979, when he was 21, Mr. Hardy was awarded a certificate in the prestigious Geneva International Cello Competition. He graduated in 1980 from the Peabody Conservatory of Music, where he studied with

Laurence Lesser, Stephen Kates, and Berl Senofsky. In 1981, he was appointed to the National Symphony Orchestra as Associate Principal Cellist by then-Music Director Mstislav Rostropovich. In 1994, Mr. Hardy was appointed Principal Cello of the National Symphony Orchestra by Music Director Leonard Slatkin. Mr. Hardy is recorded on the Melodyia, Educo, and Delos labels. He has performed solo recitals in the Washington area at the Library of Congress, British Embassy, Wolf Trap, Phillips Collection and the Dumbarton Avenue Concert Series. In addition, he is a founding member of the Kennedy Center Chamber Players, and appears regularly with Opus 3 Trio. He can be heard as the solo cellist in the National Symphony Orchestra's recording of Michael Kamen's *The New Moon in the Old Moon's Arms*, released by Decca Records. Mr. Hardy is Professor of Cello at Peabody Conservatory of Music. His instrument was made by Carlo Testore in 1694.

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.

CARMEN PELTON, soprano, is currently Associate Professor of Voice at The University of Michigan in Ann Arbor. She has appeared in a wide range of

works with orchestras, opera houses, chamber music groups, Equity drama theaters and Off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Atlanta Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Scottish Opera, Goodman Theater, the 21st Century Consort, the New York Festival of Song and the Library of Congress. Recent premieres include works by Mark Adamo at Carnegie Hall and Augusta Read Thomas at the Kennedy Center. Ms. Pelton's performances are on two recordings released this past year: Barber's *Knoxville: Summer of 1915* with Pro Musica Orchestra and the Naxos recording of William Bolcom's *Songs of Innocence and of Experience*, which recently won several Grammy awards, as well as one of Robert Shaw's last recordings with the Atlanta Symphony: *Barber, Bartok and Vaughan-Williams*, which won a Grammy for Best Classical Album of the Year. She is also on the faculty at the Brevard Music Center in North Carolina.

RANDAL RUSHING, tenor, will perform this season Vaughan-Williams' *Hodie* and Bach's *B Minor Mass* with The Rhodes Masterworks Chorale, with whom he recently performed as soloist in Mendelssohn's *St. Paul*. Last season marked his fifth appearance at Carnegie Hall, on this occasion with the St. Cecilia Chorus and Orchestra, under the direction of David Randolph, in Handel's *Messiah*. He recently made his Lincoln Center debut in Handel's *Messiah* at Avery Fisher Hall with the Peniel Chorus and Orchestra, Byoung Lee, conductor. Dr. Rushing received his American training and degrees from the University of North Texas and Arkansas Tech University and is affiliated with the University of Memphis as Professor of voice. Dr. Rushing made his debut in 2001/2002 with St. Cecilia Chorus and Orchestra in a gala concert at Carnegie Hall celebrating their ninety-fifth season. On this occasion, he was soloist in Mendelssohn's *Lobegesang* and in Finzi's *Ode for St. Cecilia*, for tenor, chorus, and orchestra. Dr. Rushing was soloist for Bach's *Christmas Oratorio* and Mozart's *Requiem* at Carnegie Hall, where he also debuted in the American premiere of Bok's *Missa Solemnis*. He was named winner of the American Opera Auditions in New York, and he was honored with the award for "Best Musical Artistry" by the Metropolitan Opera National Council Auditions in the Mid-South Region Finals. After winning the Shreveport Singer of the Year Award, Dr. Rushing appeared as Don Ottavio in Mozart's *Don Giovanni* with Shreveport Opera. Among his many honors and distinctions, Dr. Rushing was also a finalist in San Francisco's National Opera Association Competition.

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.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 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. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. *The Key Reporter* published her 2001 article describing life as a professional musician with a liberal arts background. Outside of Washington, she participates in the Grand Teton Music Festival and has performed at the Honolulu Academy of Arts with Joseph Silverstein. 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 is made by the Venetian master Matteo Goffriller and dates from 1691.

TIM WHITE, trumpet, grew up in Bel Air, Maryland, holds a Bachelor's Degree in Trumpet Performance from West Virginia University and a Master of Music Degree from the Juilliard School of Music. He formerly served as Principal Trumpet of both the Harrisburg Symphony and the Kennett Symphony Orchestras and is currently in his fourteenth year as principal trumpet of the Kennedy Center Opera House Orchestra/The Washington National Opera Orchestra. Tim also performs with local groups such as the 21st Century Consort, the Post-Classical Ensemble, Wolf Trap Orchestra, the Alexandria Symphony Orchestra and the Washington Symphonic Brass Ensemble. Tim now resides near historic Mount Vernon with his wife Shirley and their two children.

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