

The Smithsonian Associates Presents

21st CENTURY CONSORT

October 25, 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
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Richard Barber, Contrabass
Peter Becker, Baritone
Amy Chavasse, Dancer/Choreographer
Paul Cigan, Clarinet
Thomas Cupples, Trumpet
Jon Deak, Contrabass
Eric Dircksen, Bassoon
Lisa Emenheiser, Piano
Abigail Evans, Viola
Gabrielle Finck, French horn
Tom Jones, Percussion
Christopher Kendall, Conductor
Sara Stern, Flute
Jane Stewart, Violin
Rachel Young, Cello

Antonino d'Urzo, Recording Engineer
Curt Wittig, Director of Recording Emeritus
Kevin McKee, Stage Manager

Saturday, October 25, 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 2008-2009 Season is sponsored by
The Smithsonian Associates and The Smithsonian American Art Museum and
funded in part by generous contributions from The Argosy Foundation
Contemporary Music Fund, 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.

21st Century Board of Directors

Michael Hamilton, *President*
Robert Schwartz, *Vice President*
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Winslow (Win) Hayward	Artistic Director
Jessica Krash	Boyd Sarratt, Manager
Jeanne Krohn	
Nicholas Maw	
Andy Molchon	
Janice Molchon	
John Simson	

Upcoming Programs

Saturday, December 6, 2008 ♦ **"Natural Affinities"**
Music for Ansel Adams and Georgia O'Keeffe, reflecting the
Smithsonian American Art Museum exhibition of the work of these
two towering artists.

Aaron Copland - *Fantasy* • Kaija Saariaho - *Petals* •
Augusta Read Thomas - *...a circle around the sun/ Moon Jig* •
Joan Tower - *Big Sky / Holding a Daisy / And They're Off*

Saturday, February 21, 2009 ♦ **"Recalling Valentines"**
Some Valentines we like to remember, and others we'd prefer
to recall. Music for both. With Delores Ziegler, mezzo, and
Mark Bleeke, tenor.

Jacob Druckman - *Valentine* • Nicholas Maw - *Voice of Love* •
Love songs and piano pieces by David Froom, Jessica Krash, Peter
Robinson, Milton Babbitt, Augusta Read Thomas •
Robert Beaser - *Songs from the Occasions*

Saturday, April 4, 2009 **"Music of Magic and Light"**
Invoking spring with light (Jenny Holzer's "For SAAM"), magic and
music. With soprano Lucy Shelton
Eric Moe - *Strange Exclaiming Music* • William Doppmann -
Spring Songs • Marjorie Merryman - *Bending the Light* •
Jacob Druckman - *Lamia*



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Jon Deak, Amy Chavasse

Program October Surprise

And the Whole Air Was Tremulous Kathryn Alexander
Ms. Chavasse, Ms. Stern

Hallowe'en Charles Ives
Ms. Adkins, Ms. Emenheiser, Ms. Evans, Mr. Jones, Ms. Stewart, Ms. Young

Lucy and the Count Jon Deak
In Three Scenes
Ms. Adkins, Mr. Deak, Ms. Evans, Ms. Stewart, Ms. Young

INTERMISSION

Fear Amy Chavasse
Ms. Chavasse

Frankenstein!! HK Gruber

Fanfare, Prologue

I: a) Dedication

b) Miss Dracula

II: a) Goldfinger and Bond

b) John Wayne

c) Monster

III: Monsterlet

IV: Fanfare, Intermezzo

V: Frankenstein

VI: Rat Song and Crusoe Song

VII: Superman

VIII: Finale

a) The Green Haired Man

b) Batman and Robin

c) Monster in the Park

d) Litany

e) Hello, hello, Herr Frankenstein

f) Grete Muller's Adieu

Ms. Adkins, Mr. Barber, Mr. Becker, Mr. Cigan, Mr. Cupples, Mr. Dircksen,
Ms. Emenheiser, Ms. Evans, Ms. Finck, Mr. Jones, Mr. Kendall, Ms. Stern,
Ms. Stewart, Ms. Young

This program is dedicated to the memory of Mary Anne (Mal) Cameron,
dear friend, board member and supporter of the Consort, who died on
Sunday, September 14, 2008.



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.

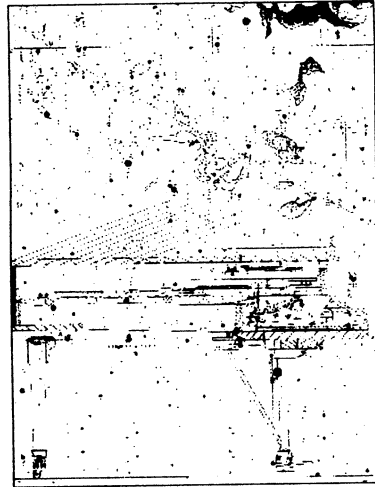
Program Notes and Texts

And the Whole Air Was Tremulous Kathryn Alexander

Composer Kathryn Alexander, a 2006 recipient of a Guggenheim Fellowship, has written a wide variety of works, both acoustic and technological. Her pieces draw upon a range of disciplines to develop formal schema that distill from the abstract rather than from literal, programmatic meaning. In addition to the Guggenheim Fellowship, Alexander has been awarded a Radcliffe Fellowship at the Center for Advanced Study at Harvard University (2004-2005), a Composer's Fellowship from the National Endowment for the Arts (1989-1990), and the Rome Prize (1988-1989). She has won annual awards from ASCAP (1993-2006) and has held residencies at the

MacDowell Colony (1994/1989), The Millay Colony (1990), The Virginia Center for the Arts (1990), Yaddo (1989), and the Atlantic Center for the Arts (1986).

Alexander was a composition fellow of the Vermont Chamber Music Festival of the East (1998), the Words and Music Festival at Indiana University (1994), June-in-Buffalo (1987), and The Tanglewood Music Center (1985). Alexander's recent works include: *AroundAbout* (2007), a piano trio for the Williams



Chamber Players; *In The Purest Air, Sapphirine* (2006), a chamber concerto for electric jazz guitar soloist, Mark Dancigers, and The NOW Ensemble; and *Dreams and Reveries* (2005), a percussion quartet for the Yale Percussion Group. A native Texan, Alexander comes from a musical family. She completed her Bachelor's degree at Baylor University, studying with flutist Helen Ann Shanley, and then went on to The Cleveland Institute of Music to work with flutist Maurice Sharp. While there she began to compose. Alexander studied composition with Donald Erb and Eugene O'Brien at The Cleveland Institute of Music and later earned her DMA in composition at the Eastman School of Music, working with Samuel Adler, Barbara Kolb, Allan Schindler and Joseph Schwantner, and studied with Leon Kirchner at the Tanglewood Music Center. She currently teaches composition and music technology at Yale University.

And the Whole Air Is Tremulous utilizes an electronic part generated only from recordings of the piccolo, C flute, alto flute, and the bass flute performed by the composer. The contemporary performance techniques employed by both the live and recorded performers are: quarter tones, glissandi, trills, flutter tonguing, harmonics, and whistle tones. The recorded acoustic sounds were then manipulated and post-processed both by extended traditional *musique concrète* techniques and digital processing units ... The intent, all in all, is purely musical: the live and processed flutists unite to create a greater whole.

Although the piece is not programmatic, the following poem, inspired by a passage from Virginia Woolf's novel *Jacob's Room* (1922), reflects the nature of the work.

and the whole air is tremulous
stretching, bending; twisting, turning
restless

unable to still
gliding, slipping, sliding
escape?

shaking, trembling, vibrating
sparking and glinting
- water dances

cerebral plates juxtapose
grating, grinding; pressing, tensing
a spirit roams, creates, divides
and a fine wind roars -
then blows...

sunlight scintillates on leaves
shining and glowing
- iridescence

Hallowe'en

Charles Ives

Charles Ives (born October 20 1874, Danbury, Connecticut and died May 19, 1954 in New York), for all the impact his music has had on the direction and identity of American music, worked in remarkable isolation from the musical world of his time. He found the whole scene intensely off-putting, referring to "silk underwear music." *Hallowe'en*, written, tellingly, on April Fool's Day 1906 (or 1907; no one is certain), is a fine example of Ives' good-natured pleasure in poking fun at the musical establishment.

"Even Herbert Hoover could get it [the joke], and the average listener always gets it..... I played this about 30 years ago with a little orchestra from a theater just off the Bowery, in New York—and it was one of the few.....pieces that I remember sounded the first time exactly as I wanted it to sound....In this

piece, I wanted to get, in a way, the sense and sound of a bonfire, outdoors in the night, growing bigger and bigger, and boys and children running around, dancing, throwing on wood—and the general spirit of Halloween night.....(and at the end, the takeoff of the regular coda of a proper opera, heard down the street from the bandstand.)”

Ives further wrote that *Hallowe'en* was “one of the most carefully worked out (technically speaking), and one of the best pieces (from the standpoint of workmanship) that I’ve ever done.” From the composer of the *Concord Sonata*, the *Piano Trio*, hundreds of memorable songs and other substantial works in many genres, one wonders if this observation is part of the joke. Still, the layering of rapid scales in different simultaneous keys was (and is) a bit startling, and the roaring chaos effectively evocative of a bonfire, perhaps a bonfire of musical vanities.

Lucy and the Count

Jon Deak

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He was educated at Oberlin College, the Juilliard School of Music, the University of Illinois, and, as a Fulbright Scholar, at the Conservatorio de Santa Cecilia, in Rome. He is currently enjoying his second year as Composer-in-Residence with Colorado Symphony under the Meet the Composer Residencies Program, which includes the Colorado Children’s Chorale and Denver Public Schools. He is also Associate Principal Bassist and Creative Education Associate of the New York Philharmonic, as well as Resident Composer of the Apple Hill Chamber Players (New Hampshire) and the Grand Teton Music Festival (Wyoming). His training includes work in the visual arts, and he was active in the “performance art” movement in New York’s Soho district. His compositions have been performed at music festivals worldwide and by such institutions as the New York Philharmonic, National, Minnesota, Cincinnati, Seattle, New Jersey, Atlanta and Colorado Symphonies, Rochester Philharmonic and major chamber groups around the country. Recent commissions include a string quartet concerto for the Manchester Quartet performed by both the National and New Jersey Symphonies and a work for the 150th anniversary of the New York Philharmonic. His *Concerto for*

Contrabass and Orchestra (“Jack and the Beanstalk”) was nominated for the 1990 Pulitzer Prize by the National Symphony. Jon Deak has become particularly noted for his successes in bringing new music to young people. His interest in children is such that he now teaches a composition class in the public school that his own children attend in New York City. An avid wilderness mountaineer, he has led climbing expeditions into the Canadian Rockies, Alaska and the Himalayas. He was Chairman of the New York Philharmonic Artistic Advisory Committee, which helped select Kurt Masur as the Philharmonic’s Music Director. He also participated in Leonard Bernstein’s historic *Freiheitskonzert* (freedom concert), in what was then East Berlin on Christmas Day, 1989, an event which he regards as one of the musical highlights of his life.

Lucy and the Count was composed in 1981 for the Apple Hill Chamber Players. As with many of his compositions, it is based on a literary source, in this case Bram Stoker’s notorious novel *Dracula* (who is the “Count” of the title played, naturally, by the contrabass), adapted by the composer and fellow-bassist Richard Hartshorne. The piece incorporates Deak’s characteristic narrative device of assigning dramatic roles, and even “speaking” lines, to the instrumentalists (the first violin is “Lucy,” for instance). Deak calls the technique “schreckspiel,” in which the words are evoked and “woven into the music as a sound event.” Challenging and satisfying to perform, this “instrumental speech” allows the alert listener to discern actual dialogue and recitation by the players. As a musical and theatrical event, the passion, humor and gothic chills of *Lucy and the Count* have made it one of Deak’s most-beloved and most-performed works.

Fear, Solo dance

Amy Chavasse

The choreographer writes:

“Most of my work looks at the public/private presentation of self and all the ramifications therein. Challenging assumptions about political/power structures, I seek to calculate who suffers and who gains and how this might play out through pathos and humor.

“In my choreography, both solo and group works and in collaborations with other artists, I hope to find inventive and

unanticipated intersections between narrative and abstract form. Visual art, literature, pop culture, personal revelations, political and social issues, story telling drive my creative process. Humor, satire and foolishness are always valued and explored. It is not my goal to present a polemic, but to leave plenty of room for the viewer to insert their own questions, answers and connections.

“Warm thanks to Christopher Kendall for asking me to perform in this lively music- dance collaboration... in our nation’s capital right before a transformational election, hopefully bringing an era of fear to a close.”

Frankenstein!!

HK Gruber

A pan-demonium for chansonnier and orchestra after children’s rhymes by H.C. Artmann

The origins of this ‘pan-demonium’ go back to the *Frankenstein Suite* of 1971—a sequence of songs and dances written for the Vienna ‘MOB art and tone ART Ensemble,’ which was then active in the field of instrumental theatre. Although the Suite was a success, I was unhappy about its improvisatory structure, and also needed the resources of a full orchestra. So in 1976/77 I completely recomposed the work in its present form. It was first performed on 25 November 1978 by the Royal Liverpool Philharmonic Orchestra under Simon Rattle, with myself as soloist. For the 1979 Berlin Festival I wrote an alternative version for soloist and 12 players (first performed that year by the Vienna ensemble ‘die reihe’ under Kurt Schwertsik, again with myself as soloist). Since then, the two versions have happily co-existed; and in 1983, at the Espace Cardin in Paris, *Frankenstein!!* entered the theatre for the first time—an unforeseen development, but one that proved suited to Artmann’s multi-layered fantasy.

The title of the volume from which I took the poems of *Frankenstein!!—Allerleirausch, neue schöne kinderreime* (Noises, noises, all around—lovely new children’s rhymes)—promises something innocuous; but Artmann himself has described the poems as being, among other things, ‘covert political statements.’ Typically he refused to explain what he meant. But his reticence is eloquent: the monsters of political life have always tried to hide

their true faces, and all too often succeed in doing so. One of the dubious figures in the pandemonium is the unfortunate scientist who makes so surprising an entry at mid-point. Frankenstein—or whoever we choose to identify with that name—is not the protagonist, but the figure behind the scenes whom we forget at our peril. Hence the exclamation marks.

Artmann’s demystification of heroic villains or villainous heroes finds a musical parallel in, for instance, the persistent alienation of conventional orchestral sound by resorting to a cupboard-full of toy instruments. However picturesque or amusing the visual effect of the toys, their primary role is musical rather than playful—even howling plastic horses have their motivic / harmonic function. In order to do justice to the true significance of the texts it would be enough to provide some extra exercises in structural complexity. By analogy with Artmann’s diction, my aim was a broad palette combining traditional musical idioms with newer and more popular ones, and thus remaining true to the deceptive simplicity of texts whose forms at first glance suggest a naive and innocently cheerful atmosphere.

HK Gruber

Frankenstein!!

Fanfare, Prologue

little mouse, little mouse
takes me to his mousey house,
now he nibbles out my eye
lost without my eye -
I must bake a currant pie -
currant pie with raisins sweet
pick two out, but not to eat,
stick them in to be my eyes
ah, the sunshine, bright surprise!

Ia. Dedication

something learned is
something earned.
purchase then
some ink and pen.
dip your pen
into the ink,

take a page,
sit and think
don't compose
delightful prose.
any sprite
could write in white
it should reach
through blood and bone
to your heart's
own little home

Ib. Miss Dracula

biddy bat that soars so high
faster than the clouds can fly
gliding through the moonlight bright muzzle smeared from bloody bite.
if she grabs you by the hair
you'll fly with her through the air. disappear without a trace
to a wild and far-off place,
to her secret hiding place,
lonely castle like a tomb
with a dark red dining room,
she brings children to their doom,
sipping blood from tiny veins -
quite a legend, where she reigns!
back in Transylvania

Ia. Goldfinger and Bond

this is the thumb
sticks to the gums
this is the goldfinger
it pulls the trigger
this is the long finger
scratches the wall-safe
this is the nose-finger
rubs out goldfinger
and this is the itzy
itzy bitsy jimmy bond

Iib. John Wayne

a john wayne he must have now
two tall boots made for walking
little fist made for hitting
a casket for a basket
two bright spurs upon his boot heels -
which no pony's flank will feel.
mean hombres made to shoot at
and golden bullets in his gat
just you dare doubt his honor -
you poor guy, you're a goner.
off he goes, what a speed,
through Texas on his trusty steed
learn from him, gentle child,
why heroes act so wild
you shouldn't mix with rough guys
if you're not a tough guy
so when you're chasing baddies
don't be sweet and soft like dad is.

Iic. Monster

monster races down the stairs
grubby hands, disheveled hair
so that's why he never lingers
there's blood on his dainty fingers
look! There's a fine old urinal
with water rushing just like niagara falls
in he skips and all is flushed away
hands as fresh as new-mown hay.

listen to the wet sails flapping.
as he sees the pale moon rise
there he meets a new surprise.
cannibals live on this shore
(any child can tell you more!)
robinson is in for a treat
dining on some rare fresh meat!

III. A Mi Ma Monsterlet

a little mi ma monsterlet
is dancing round our house

IV. Fanfare, Intermezzo

when the logs are burning in the stove
winter laughs in snowflake droves,
taps the window, wants to play,
'tis the merry werewolf's favorite day.

merrily he crosses fields
winter silence at his heels
fur is bristling out in fun
freest soul beneath the sun.

little children, leave your house,
scurry out quick as a mouse
take along some christmas cake
follow in the werewolf's wake.

V. Frankenstein

frankenstein is dancing
frankenstein is dancing
with the test tube lady,
with the test tube lady,
and my little daughter dear, my daughter
dear, it's you
and my little daughter dear, my daughter
dear, it's you!

VI. Rat Song and Crusoe Song

little rat now come with me,
happy playmates we shall be,
angel wings tie to your toes,
take you to the circus shows.
children will be standing by
when they see you fly, they'll cry -
goodness me! is that a rat?
no, a flying circus bat!

do you see good robinson
sneaking off to have some fun?
he's had too much roasted goat
watch him wading to his boat,
the next island is his goal
robinson, intrepid soul.
listen how the oars are lapping

VII. Mr. Superman

mister superman put on your pants
else someone's bound to know you.
that lois lane is on her way
to jump in bed with you, sir,
poing poing crash crash
crash crash poing poing
she's out to trap you in a snare
and I, the holy kryptonius, am there
so heed my warning!

VIII. Finale

VIIIa. The Green-haired Man

swing wide the door, swing wide the door
here comes a bright pink wagon.
who's sitting there? who's sitting there?
a man with bright green hair, dear.
what does he want? what does he want?
he's come to fetch marie, dear.
but why marie? but why marie?
because her blood's so sweet, dear.
what is his name? what is his name?
he does not give a name, dear.
what would he like? what would he like?
he likes to eat the ladies.
give him marie, give him marie.
we should not wish to cross him,
else from his eyes, I do surmise
he'd make us into minced-meat pies.

VIIIb. Batman and Robin

batman and robin
still lie in their bed
robin's a nice boy
but batman's ill-bred.
batman ta-ta
and robin too-too
coffee is on,
and it's breakfast for two.

with my own hands
I did the installation.

thank you, thank you, herr Frankenstein
my caspar can now walk again
and when he wants and feels the need
chase the pretty, pretty little girls.

VIIIc. Monsters in the Park

there're monsters hiding in the city park
never go there after dark.
so hang on tight to your school books
hurry through while no one looks.
evil lurks in monster's eyes,
he has plans for those he spies.
ya, holding out a red cherry
casts his eyes on mark, or mary
or on both, two heads for one
monster also finds that fun.
tender skins are what he's after,
strung like toys across his rafter.
so, children, listen and take care
see him waiting over there,
laughing back behind the leafy trees
eats the cherries, spits out cherry seeds
while the evening whip-poor-wills
start their song behind the hill.

VIII d. Litany

dear mama and dear papa
baby vampire's biting me.
give a small clout
to his small snout
baby's cross will drive him out.

VIII e. Hello, hello Herr Frankenstein

hello, hello herr frankenstein
are you my good doll's doctor?
say, is my caspar healthy again?
ah, yes, there in the back he sits
his old stuffed heart has been exchanged
for a heart of living flesh.
how pleased I am, how pleased I am
hi little lungs make noises.
why shouldn't they be noisy dear

those lungs are from a criminal
and the brilliant brain as well
that's throbbing in his skull now
two little eyes I've planted in
to gaze up at the moon with.
good medicine is practiced here
with minor aberrations.
and see the slender backbone there,
I've turned it on the lathe tonight,
where she keeps her bat villa
she is called miss dracula.

VIII f. Greta Müller's Adieu

greta müller is my name
nipping neckies is my game,
little vampire teeth to bite
little sharpened nails to fight
never dead, if I should die,
always in the evening sky
when the shadows start to sing
hear the rustling of my wing.

Fanfare, Epilogue

this little book is done
see the mouse run
catch the mouse
then you can make from him
such a fine pistol holster.

-translation from H.C. Artmann by Harriett Watts

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.

PETER BECKER, Bass-Baritone, is an avid performer of repertoire ranging from troubadour to torch song, plainsong to art song, with arias, broadsides, ballads, new compositions and popular standards interspersed throughout. His concert credits include the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Kansas City Symphony, Jacksonville Symphony and the Saint Paul Chamber Players. He appears frequently with the Folger Consort and other leading period performance ensembles internationally in concert and recording. *Frankenstein!!* marks his fourth appearance with the Consort. He is a founding member of the vocal quintet Hudson Shad.

AMY CHAVASSE, educator, improviser, collaborator, choreographer, storyteller, performer and Artistic Director of *ChavasseDance&Performance*, joined the dance faculty at the University of Michigan in 2006 after six years as Artist in Residence at Middlebury College. She has been a guest artist/faculty member at numerous institutions, including Arizona State, Virginia Commonwealth, NC School of the Arts, George Washington, Bennington College and Cornish College of the Arts. As a choreographer, she has collaborated and worked with many notable artists including Peter Schmitz, *everything smaller*, Lisa Gonzales, Sue Rees, Paul Matteson and her sister, Caroline Chavasse. Working as a solo artist and with *ChavasseDance&Performance*, she has performed throughout the U.S. (NYC, DC, San Diego, Seattle, VT, AZ, NC and beyond). Internationally, she has taught and her work has been produced in Trinidad, Cienfuegos and Havana, Cuba; Vilnius and Kaunas, Lithuania; Vienna, Austria; Cali, Colombia and Buenos Aires. She danced in the companies of Laura Dean Dancers and Musicians and in many independent projects in NYC. Amy received her BFA from NC School of the Arts and her MFA from the University of Washington.

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 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.

THOMAS CUPPLES, Trumpet, joined the National Symphony Orchestra during the 2005-2006 season. He began playing at the age of 12 and has studied at Tanglewood Music Center and the New England Conservatory of Music. Past teachers include Thomas Rolfs, Norman Bolter, Charles Schluster, and Roger Boisan. Tom is currently a member of the NSO Brass Principals Quintet, a chamber ensemble that participates in the NSO's American Residencies Education/Outreach Programs. Prior to joining the

NSO, Thomas served as principal trumpet of the Vermont Symphony Orchestra.

JON DEAK, composer, is also the Associate Principal Bassist of the New York Philharmonic and serves as that orchestra's Creative Education Advisor. He was born and raised in (what was then) rural northern Indiana of parents who were painters and sculptors. He received his education at Oberlin College; the Juilliard School; the Conservatory of Santa Cecilia, Rome, as a Fulbright Scholar; and at the University of Illinois. His works have been performed throughout the musical world, recorded on various labels, and published exclusively by Carl Fischer. Deak was an active figure in the early Performance Art movement, has starred in a solo off-broadway play, has been a visual artist, and is still an avid mountaineer and an environmental and educational activist. He is presently pioneering an educational program whereby public school children are enabled to write directly for the symphony orchestra and professional ensembles. There is a great deal of energy emanating from the success of this program, and he also teaches it in the New York City Public School that his own children attend.

ERIC DIRCKSEN, Bassoon, studied saxophone and bassoon at Indiana University and at Southern Methodist University. He played utility bassoon and saxophone with the Jerusalem Symphony. He participated in summer festivals in Aspen, Los Angeles, Dallas, Spoleto, Jerusalem, Graz, and Amalfi. In Washington he enjoys an active freelance career playing principal bassoon with Washington Concert Opera, Virginia Chamber Orchestra, and Washington Ballet, and extra bassoon/contrabassoon with Washington Opera, Alexandria Symphony, and others. He is bassoonist with Eastwind Consort, a woodwind group that plays throughout the MidAtlantic.

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, played for five years in the National Symphony Orchestra before moving up Interstate 95 to take a new position, Associate Principal Horn in the Baltimore Symphony Orchestra. Prior to that, she held positions in the Milwaukee Symphony Orchestra and the Civic Orchestra of Chicago. She records and performs regularly as a chamber musician in several groups, including the 21st Century Consort and the Smithsonian Chamber Orchestra, and is frequently involved in presenting educational concerts in local schools and community centers. Gabrielle has been a fellow of the Tanglewood Music Center, and holds a degree from Boston University School of Fine Arts.

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.

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.

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 DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

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