

The Smithsonian Associates Presents

21st CENTURY CONSORT

May 8, 2010

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

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Tom Jones, Percussion

Christopher Kendall, Conductor

Lucy Shelton, Soprano

Sara Stern, Flute

Rachel Young, Cello

Mark Huffmann, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, May 8, 2010

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 2009–2010 Season is sponsored by
The Smithsonian Associates and The Smithsonian American Art Museum and
funded in part by generous contributions from Gloria Hamilton,
The National Endowment for the Arts, the estate of Jeanette Albert, and
the Board and Friends of the 21st Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with composer Tom Albert,
projection designer Wendall Harrington and poet Amy Young

Program

"Characters"

Clockwork Sebastian Currier

lifeless - turbulent - lifeless - searching - lifeless - restless - lifeless

Ms. Adkins, Ms. Emenheiser

Time Cycle Lukas Foss

I. We're Late (W. H. Auden)

II. When the Bells Justle (A. E. Housemen)

III. Sechzehnter Januar (Franz Kafka)

IV. O Mensch, gib Acht (Friedrich Nietzsche)

Mr. Cigan, Ms. Emenheiser, Mr. Jones, Mr. Kendall, Ms. Shelton, Ms. Young

INTERMISSION

Typing Music Steve Reich

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones, Ms. Shelton,

Ms. Stern, Ms. Young

Characters Music by Thomas Albert

Projection Design by Wendall K. Harrington

Poetry by Amy A. Young

Part 1: A-G

Part 2: H-N

Part 3: O-T

Part 4: U-Z

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones, Ms. Shelton,

Ms. Stern, Ms. Young

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



Program Notes

Sebastian Currier: *Clockwork*

Sebastian Currier is the 2007 recipient of the prestigious Grawemeyer Award. Heralded as “music with a distinctive voice” by the *New York Times* and as “lyrical, colorful, firmly rooted in tradition, but absolutely new” by the *Washington Post*, his music has been performed at major venues worldwide by acclaimed artists and orchestras.

His chamber music was presented by the Berlin Philharmonic in 2007 and 2008, which include three world premieres. This December he returned to Berlin again for the premiere of his harp concerto *Traces*, which was commissioned by the Berlin Philharmonic. *Traces* will receive its US premiere in July 2010 at the Grand Tetons Music Festival.

His music has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *After song*, which she performed extensively in the US and Europe, including Carnegie Hall in New York, Symphony Hall in Boston, the Barbican in London, and the Grosses Festspielhaus in Salzburg. A critic from the *London Times* said, “if all his pieces are as emotionally charged and ingenious in their use of rethought tonality as this, give me more.” His violin concerto, dedicated to Ms. Mutter, will be premiered by the New York Philharmonic in the 2010-2011 season.

Currier composed *Clockwork* between August and December 1989 for the duo of violinist Lewis Kaplan and pianist Peter Basquin. The work received third prize in the 1991 Kennedy Center Friedheim Competition. Regarding the piece, the composer writes:

The title, in the general sense in which I intend it to be taken, could be applied to almost any piece of music at all, for music is composed of an intricate superimposition of elements—rhythmic movement of part against part, changes in harmony, phrase structure, subsection, section and so forth—in a way, I imagine, that is

like the complex assembly of tiny wheels, pinions and spindles carefully intertwined in the wheelwork of a clock. If this piece may lay special claim to the title, it is for such reasons as the tendency toward regular, unchanging meters, occasional evocation of mechanical movement suggestive of the inner workings of a clock, and a careful attention to the timing between semi-discrete sections that make up the piece as a whole. The work is in four parts, the first of which (“lifeless”) recurs throughout the piece, engulfing the other three parts (“Turbulent,” “Searching,” “Restless”). The sections are played without pause.

Lukas Foss: *Time Cycle*

Having made his reputation in America as a pioneering composer utilizing varied techniques, Lukas Foss fearlessly programmed contemporary music as conductor of the Buffalo Philharmonic, Brooklyn Philharmonic, and Milwaukee Symphony Orchestra. A prodigious talent in his youth, Foss emigrated from Berlin to Paris in 1933. In 1937 he came to Philadelphia to study with Reiner at the Curtis Institute. He later studied at Tanglewood with Koussevitzky and at Yale with Hindemith. In 1953 he succeeded Arnold Schonberg on the composition faculty at UCLA, where he created the Improvisational Chamber Ensemble.

Time Cycle was the first piece to be performed twice at its world premiere by the New York Philharmonic (October 20, 1960). Upon the completion of the first performance by soprano Adele Addison, Leonard Bernstein turned to the audience and said, “My colleagues on stage and I think so highly of Lukas Foss’ *Time Cycle* that we would like to make a proposal: If you wish, we will repeat the whole piece for you. And if there are only twelve people in this house who want to hear it again we will play it for those twelve.”

Foss considered *Time Cycle* a stylistic departure from his neoclassic approach, and a foray into improvisational sound and the avant-garde: “*Time Cycle* was my first work using (on and off) atonal and twelve-tone devices.” This approach would typify his attitude towards composition. “I think it’s questionable to claim: ‘I’m a twelve-tone composer’ or ‘I’m a minimal composer.’ Why limit myself to one technique? Can we imagine Bach saying, ‘I’m a fugue composer,’ and writing nothing but fugues? That’s ridiculous. The richer the vocabulary, the richer the music.”

Foss described *Time Cycle* with modernist austerity as “a group of four songs, two English and two German, each referring to time, clocks or bells.” The poetic texts are integral not only to the affect of each song, but to their musical structure and meaning as well. The four songs of the *Time Cycle* are tied to each only by a chord, a single sound—C# A B D# which undergoes various alterations—serving as a unifying musical element.

The first poem is the most objective of the four; it is also the most riddle-like. Auden’s paradoxical inversions, “Clocks do not show the time of day.... Nor does the question satisfy the answer.... What happens to the living when we die....” lead to the music’s final mirror canon, of which the sound is as enigmatic as the poem, but on closer examination, just as precise.

We’re Late

*Clocks cannot tell our time of day
For what event to pray,
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.
Nor can our question satisfy
The answer in the statue’s eye.
Only the living ask whose brow
May wear the Roman laurel now:
The dead say only how.
What happens to the living when we die?
Death is not understood by death; nor you, nor I.*

— W. H. Auden

II. Housman’s frightening four lines form the scherzo of the cycle. The “justling” of the bells is first introduced not by bell sounds, but by clarinet, cello and vibraphone. These *become* bells. So does the voice.

When the Bells Justle

*When the bells justle in the tower
The hollow night amid
Then on my tongue the taste is sour
Of all I ever did.*

— A. E. Housman

III. One of the principal musical techniques used in the cycle was suggested by the sentence “the clocks do not synchronize; the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace.” It was when he came across this sentence that the composer had the time-cycle idea.

Sechzehnter Januar

January 16. This last week was like a total breakdown. — Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It may (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart. — But then I may, I may, be it only to the smallest degree, hold myself up, let the chase “carry” me. Then where does this bring me? “Chase” is but an image— one might say instead, onslaught against the last frontier. . . .

— Franz Kafka, from his diaries (translation by the composer)

IV. Nietzsche separates each line of the poetry from the next by the stroke of the midnight clock. The vocal line is thus constantly interrupted; when it proceeds it takes up where it left off before. The vocal line and its accompaniment form one music, which is diatonic and tonal. On another level a chromatic, atonal canon at the fourth weaves through the piece (beginning with the vibraphone and the clarinet). This is time flowing by, as it were, between the strokes of the clock. These strokes form yet another music (first heard on the keyboards). The organization of this third (serial) music works as follows: when the clock strikes, say seven, the seven pitches of the row begin their entrance on the seventh beat of a 7/4 bar. A little later, eight pitches of the row will unfold beginning on the eighth beat of an 8/4 bar. In between these numerical markers, there is no feeling of measured bars. The ear hears

three “music’s,” each having its own time and tempo, each its own organization. (adapted from the composer’s notes for the original recording).

O Mensch, gib Acht

One! O Man! Take heed!

Two! What speaks the deep midnight!

Three! I slept, I slept—

Four! From deep dream I awoke:

Five! The world is deep,

Six! And deeper than the day.

Seven! Deep is its woe—

Eight! Lust deeper than heartache.

Nine! Woe speaks; begone!

Ten! But lust desires eternity.

Eleven! Desires deep, deep eternity.

Twelve!

– Friedrich Nietzsche, *Also sprach Zarathustra* (translated by the composer)

Steve Reich: Typing Music

In 1993, Reich collaborated with his wife, the video artist Beryl Korot, on an opera, *The Cave*, which explores the roots of Judaism, Christianity and Islam through the words of Israelis, Palestinians, and Americans, echoed musically by the ensemble. The work, for percussion, voices, and strings, is a musical documentary, named for the Cave of Machpelah in Hebron, where a mosque now stands and Abraham is said to have been buried. *Typing Music* is an excerpt, separately published, from Act 1 of the opera. The text, from Genesis XVI, is not heard during the performance, but comprises the basis for the rhythms executed on the keyboard:

Now Sarai, Abram’s wife, bore him no children. And she had a handmaid, an Egyptian, and her name was Hagar. And Sarai said to Abram, “Behold now the Lord has restrained me from bearing: Go in I pray you unto my handmaid; perhaps I shall be builded up through her.” And Abram harkened to the voice of Sarai. And Sarai, Abram’s wife, took Hagar the Egyptian, her handmaid, after Abram had dwelt for ten years in the land of Canaan; and gave her to Abram her husband to be his wife. And he went in unto Hagar and she conceived; and when she saw that she had conceived, her mistress was despised in her eyes. And Sarai said to Abram: “The wrong done to me is your fault; I placed my hand-

maid in your arms and when she saw that she had conceived, I was despised in her eyes: the Lord judge between me and you.” And Abram said to Sarai: “Behold your maid is in your hand; do to her what is good in your eyes.” And Sarai dealt harshly with her, and she fled from her face. And an angel of the Lord found her by a spring of water in the wilderness, by the spring on the way to Shur. And he said: “Hagar, Sarai’s handmaid, from where have you come and to where do you go?” and she said: “From the face of my mistress Sarai I flee.” And the angel of the Lord said to her: “Return to your mistress and submit yourself to her hands.” And the angel of the Lord said to her: “I will greatly multiply your seed, that it shall not be numbered for multitude.” And the angel of the Lord said to her “You are pregnant and will bear a son; and you shall call his name Ishmael because the Lord has heard your affliction. And he will be a man of the wild, his hand against all and the hand of all against him and in the presence of all his brothers shall he dwell.”

Thomas Albert: Characters

Thomas Albert’s music has been described as “absolutely stunning” (*Washington Post*), “transporting and exquisite” (*Pittsburgh Post-Gazette*) and “fanciful, glistening and spunky” (*Plain Dealer*). Commissions include *Thirteen Ways* for eighth blackbird, *The Devil’s Handyman* and *Illuminations* for the 21st Century Consort, *Devil’s Rain* for Relâche, “Anonymous Fame” for the Washington Saxophone Quartet and *Night Music* for the Pittsburgh New Music Ensemble.

In addition to his works for the concert stage, he has also composed three film scores, incidental music for several plays, and one opera. His music has been performed throughout the United States as well as in Europe, South America, Asia and Africa; it has been featured on *Performance Today* and *Saint Paul Sunday*, and is recorded on Mode, Eva, Lime Green Productions and Cedille.

Albert is Professor of Music and holds the Charles B. Levitin Chair in Musical Theatre at Shenandoah Conservatory in Winchester, Virginia, where he divides his time between his two loves—composition and musical theatre. He has served as music director and conductor for more than 100 musicals and revues. Among his many arrangements of theatre music is a thirty-minute set of Sondheim songs commissioned by eighth blackbird for Chicago’s summer 2006 *Sondheim in the Park* festival.

Thomas Albert was born in Lebanon, Pennsylvania, and was educated at Barton College and the University of Illinois. His principal composition teachers were William Duckworth, Paul Martin Zonn and Ben Johnston.

The composer writes:

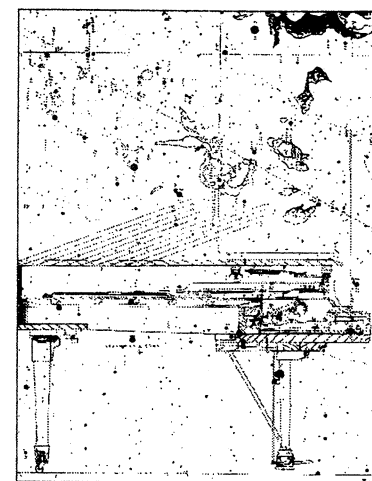
It is always exciting to get a telephone call or email from Christopher Kendall every couple of years—he has such wonderfully creative ideas about how musical composition might interact with other art forms. “The museum is hosting a touring exhibition of works by H. C. Westermann. What would you think of writing a piece related to his sculptures for the Consort to play during the exhibition?” Result: *The Devil’s Handyman* (spring 2002). “Do you know the work of Saul Steinberg? How about a new art-inspired piece for us to premiere during the Steinberg exhibition at the museum? And wouldn’t it be fun to incorporate a tap dancer?” That email led to *Illuminations* (spring 2007), in collaboration with dancer-choreographer-actor David Covington.

Then, a little more than a year ago, Christopher suggested a multi-media work focusing on the relationship between music and words using Amy Young’s poems, “Characters.” Subsequent discussion quickly identified the need for a projected graphic component as well, making this our most ambitious collaboration yet, combining my music with Amy’s marvelous poems that beautifully personify the letters of the alphabet and Wendall Harrington’s thoroughly engaging visual take on both.

This has been an entirely long-distance collaboration, involving many emails, telephone conversations, exchanges of previous works to get an idea of how each of us thinks about Art (with a capital “A”), but no face-to-face meetings. Amy’s work of course was done first, and was a convenient inspiration for both Wendall and me. As it worked out, Wendall did story boards for most of the poems before I had gotten much music written, so I had those as well to inform my musical choices. As I finished a movement, I posted a computer-generated recording online for the others, closing (in a way) the collaborative circle, but also creating new opportunities for shared insight.

The compositional challenge for me was that *Characters* would be a work of 26 movements, twice as many as I had ever done for a single work. Christopher and I had several discussions about how to create a sense of direction, momentum and form. I ultimately took inspiration from Schönberg’s *Pierrot Lunaire*, with its 21 movements

presented as three groups of seven: *Characters* is divided into four groups, seven, seven, six, six. To help unify the work, three earlier movements share content with later ones: “I” and “T” have the same form, harmony, and melodic gestures, as do “D” and “X,” while “A” and “N” use the same accompaniment harmonies and rhythms. In several instances, the poetry or images brought to mind other music, leading me to indulge my delight in musical quotation: there are fragments, melodies, chords and rhythms from Schubert, Schönberg, Stravinsky, Ives, Gershwin, Lennon and McCartney, birdsong, a drum cadence and a Latin hymn. There is even a self-quote: those familiar with my first Consort piece, *The Devil’s Handyman*, will recognize “W” as a reborn “Swingin’ Red King.”



WENDALL K. HARRINGTON, Projection Designer, received the Drama Desk, The Outer Critics Circle, and American Theatre Wing Awards for the projections in *The Who’s Tommy*. Other Broadway credits: *Amy’s View*, *The Good Body*, *Civil War*, *Putting it Together*, *Freak*, *Ragtime*, *The Capeman*, *Racing Demon*, *Company*, *Having Our Say*, *Four Baboons Adoring the Sun*, *The Heidi Chronicles*, *My One and Only*, and *They’re Playing Our Song*. Off Broadway: *Les Mizrahi* (Visual Director), *As Thousands Cheer*, *Merrily We Roll Along* (three times!) *Hapgood*, and the ill-fated *Whistle Down the Wind*. Opera: *Brundibar*, *Grapes of Wrath*, *Nixon in China*, *A View From The Bridge*, *The Photographer*, *The Magic Flute*, *Ghosts of Versailles*, *Rusalka*, *Orpheo ed Euridice*. Ballet: *Anna Karenina*, *Othello* Ballet Mecanique. Concert: *Stop Making Sense*, *The Talking Heads*, *Ira Gershwin at 100*, Carnegie Hall, *Simon and Garfunkle Old Friends Tour*, *Chris Rock*. Sports: Player introductions for the New York Knicks, *Rangers and Liberty* at Madison Square Garden. Ms. Harrington is the recipient of the 1995 Obie Award for excellence in projection design and the Michael Merritt Award for Design and Collaboration. The former design director of *Esquire* magazine, she produced *Words on Fire* for PBS and two fine daughters. She lectures widely on Projection design and is on the faculty of the Yale school of Drama.

BO G. ERIKSSON and ERIK PEARSON, Associate projection designers

AMY YOUNG is the new Poet Laureate of Alexandria, Virginia where she lives with her husband and three children. She teaches writing at The Lab School of Washington, an arts-oriented school for students with learning disabilities. She earned a Masters in Special Education: Learning Disabilities at The American University and studied German at Brown University in Providence, Rhode Island. She grew up in Washington, D.C. and is a graduate of Woodrow Wilson High School. In addition to writing, Amy enjoys birds and rivers and the characters she observes each day.

CHARACTERS

By Amy A. Young

A walks on stilts,
tilts a bit awkwardly,
on the broad avenue,
asks for assistance
and leans against the
rail of the d

e
s
c
e
n
d
i
n
g
escalator.

At last!

B bulges at the belly,
clings to his wing-backed chair,
smoking Barracudas,
belching occasionally.
He snores, doesn't budge
and begins to dream
of barnacle geese
gliding in endless V's
across the cold cobalt sea.

C is curled around her cat,
beneath a crimson comforter.
Not quite asleep, she is reading
John La Carre, hand on cheek.

D is at sea, adrift on his boat,
standing on deck, gazing out
at the doldrums, when the sail fills,
drumming with the wind's desire
and he is tossed from his dreams
into a crescendo of waves.

E poses erect on his mat,
bending at the waist,
pulling in
at the epicenter,
his whole core emitting energy.
He exhales,
breathes in,
elongates his spine, begins again.

F knows about mayflies,
finds herself along the river,
casting #2 tippet over her shoulder
with a flourish that ends in a faint swirl.
The ghost of a fish draws near,
fans its tail and vanishes.

G prefers to sit on the dock
dangling ankles and toes
over the edge, watching
the surface glisten, listening
to a glissando of birdsong,
the lullaby of the thrush,
the goodnight kiss
of the goldfinch.

Hankers for fresh fruit from
Whole Foods, hems and haws,
hops on her bicycle, purchases
blood oranges and cherries,
returns home, peels the oranges,
rinses the cherries, carries them
to the backyard, where she reclines
in her hammock and hums
to the pale-blue heavens,
her hands full.

I, tall as the Washington Monument,
and not in the least bit pleased about it,
wonders, "What can I do?"
when she arrives at a capital idea:
"I know. I can reach up into the night
sky and dot myself with the moon."

J is more jubilant than a child,
the snow sifting down from the sky.
He jilts his boss, his Blackberry,
his colleagues, pulls on ski pants
over his jeans, ties his toboggan
to his Thule rack, and
heads to the highest hill,
where he jams his toes
into the curl of the long board
and lets himself go,
packing the yet untouched snow.

K stands on the sidelines of the set,
or leans against a wall along the street
watching the world pass by.
"Scene," he says as the actors
take their places in an imagined
karaoke bar in Queens.
"Scene," he thinks, as taxis, umbrellas,
buses and boots kaleidoscope past.
He stomps on his cigarette,
kicking the butt of it into the gutter.

L listens to her iPod
limbering up for a race.
She lengthens her legs,
leans forward, touches fingers
to toes, pulls, holds.
She listens to the beat, feels
her feet find their course.
The music is her stride.
She is in sync.

M is a heap,
a mountain of brittle bones
and taut skin beneath sheets;
moist eyes, voice thin as a mouse,
with a mind that marvels
at the mid-winter light,
the poetry of orbit.

N is never on time.
Her mind ponders
the next season or the last.
She visits Never-Never-Land
or pulls silk ladders down
from distant stars.
Knees hugged tight to her chest,
she is not in the least bit concerned
about the seconds in her own day,
until her cell phone rings.
"OMG! I'm late!"

P packs a paper bag under his arm,
filled with 1 can of pears,
1 jar of pickles, ¼ lb. of pastrami
and a short loaf of pumpernickel.
At his age, there is no movement
without purpose, each step
placed carefully in front of the last
like a progression of days.

Q asks questions, listens carefully,
leans forward, legs crossed,
hand on his chin, unpuzzling
the quizzical nature
of your particular situation.

R walks with a rarified air,
his two rescued afghan hounds
keeping the pace to a minimum
as he rounds the block,
their Scotch-plaid overcoats,
matching his scarf and tam.
When they stop to sniff
the ground, he sniffs the air.

S slings the ball at the hoop,
arms like a swan, legs aloft.
The rim reverberates
as the ball swirls like a planet
circling the sun, then plummets
to the crowd's roar.

T loads beams
across his shoulders,
tightropes across tresses,
tools swinging against his thighs,
sweat on his sideburns,
pictures of his two kids,
taped inside his hardhat.

U has urgent business.
Legs extended above his file cabinet,
he manipulates his mouse,
while talking on the phone
to the West Coast.
Unfortunately, in just under a month
he will be laid off, another victim
of unmitigated greed.

V is all angles and vitriol,
angry at her neighbors
for 'violating' her space
with their vines;
vindictive, even after
they have tried to appeal
to her better nature.
A violet kept too long
In the shade.

W is a blur
arms windmilling,
legs in locomotion,
unable to sit still.
Seemingly wild,
she is able to focus
when dancing.

X has found
a patch of woods
through which
to thread his
wintry path,
his skis singing
in their crystalline
treads, the lightest
wind at his back.

Y raises her hands high,
and hesitates, —
hollowing out a space
for the notes of the symphony
that will follow.

Z is on her knees,
in the act
of what could only
be called prayer,
were she one to believe,
and though she doesn't
she finds some small
relief and hope
in asking.

O is spinning his wheels,
blowing off steam and going nowhere.

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, 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, 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.

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 for 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 Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

LUCY SHELTON, Soprano, is an internationally recognized exponent of 20th and 21st century repertory. She has premiered over 100 works, many of which were composed for her by leading composers such as Stephen Albert, Elliott Carter, Mario Davidovsky, David Del Tredici, Aleander Goehr, Gerard Grisey, Oliver Knussen, Ned Rorem, Joseph Schwanter and Augusta Reed Thomas. Her concertizing has taken her to major cities across the globe (from Australia to Japan, Brazil to the United Kingdom and throughout the United States) for perfor-

mances of orchestral, chamber and solo repertoire. She has recorded extensively for such labels as Deutsch Grammophon, Bridge Records, NMC and Naxos. Lucy Shelton is a two-time winner of the Walter W. Naumburg award, as a chamber musician and as a solo singer. A native Californian, she began her musical training early with the study of both piano and flute. After graduating from Pomona College she pursued singing at the New England Conservatory and at the Aspen Music School where she studied with Jan de Gaetani. She has taught at the Cleveland Institute of Music, the New England Conservatory and the Eastman School of Music. She is currently on the faculty of the Tanglewood Music Center and coaches privately at her studio in New York City. Her collaboration with the 21st Century Consort began in 1978.

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

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