

The Smithsonian American Art Museum Present

# 21st CENTURY CONSORTIUM

October 23, 2011

Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum

The Smithsonian American Art Museum  
presents

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Elisabeth Adkins, Violin  
Lisa Emenheiser, Piano  
Abigail Evans, Viola  
Rebecca Racusin, Violin  
William Sharp, Baritone  
Rachel Young, Cello

Mark Huffman, Recording Engineer

**Saturday, October 23, 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 2010–2011 Season is sponsored by  
The Smithsonian American Art Museum and funded in part  
by a generous contribution from  
The National Endowment for the Arts, and  
by the Board and Friends of the 21st Century Consort.

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presents

## Pre-Concert Discussion

Christopher Kendall with  
William Brehm, Jo Ann Gillula, Jordan Kuspa, and Mark Kuss

## Program

“As American As...”

Dover Beach . . . . . Samuel Barber  
Ms. Adkins, Ms. Evans, Ms. Racusin, Mr. Sharp, Ms. Young

Fantastic Stuff: A Suite for Viola. . . . . Jordan Kuspa  
I. As the Flame Goes Out, Something Stirs  
II. Fantasy-Etude: Magic Carpet Ride  
III. Hoedown: The Wild Rumpus!  
IV. Fantasy-Serenade: The Sorcerer's Viola  
V. Escape from the Castle on the Dark Mountain  
Ms. Evans

Wager at the El Dorado Saloon . . . . . Jon Deak  
Ms. Adkins, Ms. Emenheiser, Ms. Young

## INTERMISSION

Inaugural Suite . . . . . William Brehm  
Allegro – Andante – Largo – Presto  
Ms. Emenheiser

My Favorite Things. . . . . Mark Kuss

Old American Songs. . . . . Aaron Copland

The Dodger

Long Time Ago

*Our Town* (piano solo)

Story of Our Town – Conversation at the Soda Fountain –

The Resting-place on the Hill

Simple Gifts

The Little Horse

Zion's Walls

*In Evening Air* (piano solo)

At the River

Ching-A-Ring Chaw

Ms. Adkins, Ms. Emenheiser, Ms. Evans, Ms. Racusin, Mr. Sharp, 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

This season marks the shift of the 21<sup>st</sup> Century Consort's institutional sponsorship from the Resident Associates to the Smithsonian American Art Museum. As those attending Consort concerts for the last number of years will agree, the museum has become a marvelous home base for the Consort. Its staff, led by Jo Ann Gillula, the museum's Chief of External Affairs, is wonderfully supportive, its facilities a marvelous venue for our performances. Inspirationally, the SAAM's exhibitions have served as a point of departure for many of the Consort's programs. Celebrating the museum's sponsorship, all four programs this year are related to the exhibitions and collection.

The exhibition of Norman Rockwell's works presented a particular challenge in a repertoire of contemporary music, which rarely seems to join in the celebration of love of country, personal honor, value of family that characterizes Rockwell's pictures. Nevertheless, we have found features of his role in 20<sup>th</sup> century American art and in the particular attributes of his work to inspire a program we hope reflects in interesting ways on this marvelous exhibition.

In a Samuel Barber centenary, no excuse may be required to program one of his first and most beloved published works. Barber's identity as a distinctively American composer of Rockwell's century, and the deeply conservative aesthetic of both, form a link. In this program we introduce a young composer to whose music we intend return visits this year. Jordon Kuspa tells stories in his suite for unaccompanied viola, and in this shares the underlying premise of the Rockwell exhibition, which features works in the collections of the cinematographic storytellers George Lucas and Steven Spielberg. Ditto the graphic diversions of Jon Deak's piano trio based on a great American story. William Brehm's work for solo piano was composed to commemorate an inauguration, not of an American president, but calling to mind the same spirit of nobility and celebration present in Rockwell's depiction of great moments in American political life. We're allowed a note of satire, I hope, with the inclusion of Mark Kuss's wry representation of popular icons of American culture, and we end the program with a collection of songs by perhaps the quintessential American composer, whose own contribution to the art of the cinema is here sampled with two piano solos from Copland's notable scores for films.

– Christopher Kendal

## Samuel Barber

Samuel Barber (b. March 9, 1910 in West Chester, Pennsylvania, d. January 23, 1981) opens this program in celebration of the 100th anniversary of his birth, and because he represents one of the more characteristic, and, also like Norman Rockwell, conservative figures in 20th century American art. In this respect he is a fitting choice for a musical tribute to Norman Rockwell, except that Barber's melancholic temperament, already evident in the early "Dover Beach," runs counter to the perennial optimism of Rockwell's work. Barber showed intense interest and talent in music at an early age. He was born into a distinguished Irish-American family, his father a doctor, his mother a pianist, his aunt a leading contralto at the Metropolitan Opera and his uncle a composer of American art songs. Perhaps not surprisingly, Barber would become an accomplished composer for the voice, one of America's most celebrated. He wrote his first musical at the age 7 and at 14 entered the Curtis Institute in Philadelphia, where he studied piano, composition, and voice.

Barber began composing seriously in his late teenage years. Around the same time, he met fellow Curtis schoolmate Gian Carlo Menotti, who became his partner in life as well as in their shared profession. He soon became a favorite of the conservatory's founder, Mary Louise Curtis Bok. It was through Mrs. Bok that Barber was introduced to his lifelong publisher, the Schirmer family. At the age of 18, Barber won the Joseph H. Bearns Prize from Columbia University for his *Violin Sonata* (now lost or destroyed by the composer).

In his twenties, Barber wrote a series of successful compositions, establishing him among the leading American composers of his time. Many of his compositions were commissioned or first performed by such famous artists as Vladimir Horowitz, Eleanor Steber, John Brown-ing, Leontyne Price, Pierre Bernac, and Dietrich Fischer-Dieskau. When Barber was 28, his *Adagio for Strings* was performed by the NBC Symphony Orchestra under the direction of Arturo Toscanini in 1938, along with his first *Essay for Orchestra*. Toscanini, who had only rarely performed music by American composers before, remarked at the end of the first rehearsal: "*Semplice e bella.*"

Barber served in the Army Air Corps in World War II, where he was commissioned to write his Second Symphony, a work he later suppressed. He won the Pulitzer Prize twice: in 1958 for his first opera *Vanessa*, and in 1963 for his *Concerto for Piano and Orchestra*.

### ***Dover Beach***

**Dover Beach** (1931) represents Barber's first work in an extended form for voice and ensemble, of which he would become a master. It is the first overtly titled piece, and it is important in Barber's biography. He was then a trained singer and had a beautiful baritone voice. Vaughan Williams heard him perform it at Bryn Mawr College, admired the work, and encouraged Barber to continue to compose. **Dover Beach**, an achingly beautiful and precocious setting (for a composer of 21) of the bleak poem by Matthew Arnold, reflects the profound melancholy in the composer's nature.

### ***Dover Beach***

*The Sea is calm tonight,  
The tide is full, the moon lies fair  
Upon the straits; on the French coast the light  
Gleams and is gone; the cliffs of England stand,  
Glimm'ring and vast, out in the tranquil bay  
Come to the window, sweet is the night-air!  
Only, from the long line of spray  
Where the sea meets the moon-blanch'd land,  
Listen! You hear the grating roar  
Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,  
Begin, and cease, and then again begin,  
With tremulous cadence slow, and bring  
The eternal note of sadness in.*

*Sophocles long ago  
Heard it on the Aegean, and it brought  
Into his mind the turbid ebb and flow  
Of human misery; we  
Find also in the sound a thought,  
Hearing it by this distant northern sea.*

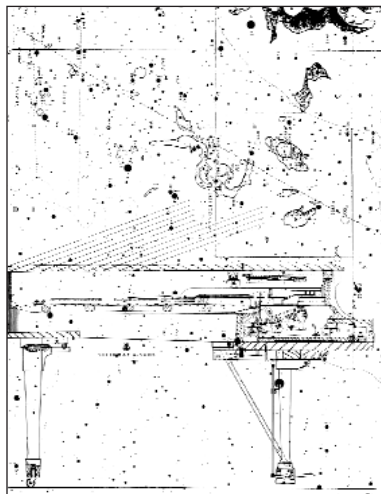
*The sea of faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle furled.  
But now I only hear  
Its melancholy, long, withdrawing roar,  
Retreating to the breath  
Of the night-wind, down the vast edges drear  
And naked shingles of the world.*

*Ah, love, let us be true  
To one another! For the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.*

## Jordan Kuspa

Jordan Kuspa's music has been praised in the *New York Times* as, "animated and melodically opulent," and, "consistently alive and inspired." His compositions have been performed by the Xanthos Ensemble, Ensemble SurPlus, Third Wheel Trio, Tetra Chamber Artists, organist Chelsea Chen, violist Brett Deubner, the Yale Philharmonia, the Kensington Sinfonia (Canada), and the Woodlands Symphony (Texas), among others in venues such as Carnegie Hall's Weill Recital Hall and the Kimmel Center's Verizon Hall, as well as in Germany, Italy, Switzerland, and Croatia. His works have been commissioned by the Greater Bridgeport Symphony, the Norfolk Chamber Music Festival, the American Festival for the Arts Summer Conservatory, and the U.S. Air Force Heritage of America Band. In addition, his music has been performed in workshops by ensembles such as the New York New Music Ensemble, Speculum Musicae, California E.A.R. Unit, the Enso String Quartet, and the Buffalo Philharmonic. He has been a composition fellow at June in Buffalo, MusicX, and the Chamber Music Institute at UNL with the Chiara String Quartet. Among his many honors, Jordan was the winner of the 2010 League of Composers—ISCM Competition, and the 2007 Robert Avalon Young Composers Competition, sponsored by Houston's Foundation for Modern Music. He has also won prizes in the National Arts Recognition and Talent Search, and the Voices of Change/Dallas Symphony Orchestra Young Composers Competition.

At age 16, Jordan founded the Houston Young Musicians, a group that sought to broaden interest in classical music among new listeners as well as promote the works of American and other contemporary composers. Jordan was also co-founder and Artistic Director of the Sonus Chamber Music Society, an organization that presented an interactive concert series in the Houston museum district. Educational and community outreach, in schools, churches, and hospitals, was a central component of each of these programs. He has continued his community engagement work in schools across Connecticut, with



community engagement work in schools across Connecticut, with programs that have included musical collaborations with students in writing, drama, and filmmaking.

Aside from music, Jordan is a 2nd degree black belt in traditional karate. He was homeschooled before entering Rice University's Shepherd School of Music where he studied with Karim Al-Zand, Anthony Brandt, Shih-Hui Chen, Arthur Gottschalk, and Pierre Jalbert. Jordan also holds the M.M. degree from the Yale School of Music, where he is currently pursuing his doctorate, studying with Martin Bresnick, Ingram Marshall, and Christopher Theofanidis.

### ***Fantastic Stuff: A Suite for Viola*** (2006)

*Fantastic Stuff* is a wild ride of mystery, danger, excitement, and darkness—basically, all the things violists crave. It's a jumble of virtuosic techniques—some flashy, some subtle. The first movement features variations on a serpentine tune, with a healthy dose of tremolo, an effect not often found in solo string writing. The second movement is full of swooping runs and jagged meter changes, and runs directly into the third piece—a wild, bluegrass-fiddle inspired romp. The fourth movement revisits the tune from the first in various ways, before making a very unusual use of left-hand pizzicato just before the end. The final piece returns to the jagged rhythmic world of the second and third movements, and references all the preceding movements in some way or another. The resulting piece is very eclectic, but is tied together by motivic and harmonic connections between all of the movements.

### **Jon Deak: *Wager at the El Dorado Saloon***

Jon Deak, long a favorite with Consort musicians and audiences, loves to compose music, play the bass, and help kids to be creative. A prominent instrumentalist, he was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works, and has had his music played by orchestras such as the Chicago Symphony, the National Symphony and the New York Philharmonic. His *Concerto for String Quartet and Orchestra*, "The Headless Horseman," was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings, including the Consort's.

He recently founded the Very Young Composers, a national award-

winning program which has recently gone international in scope, whereby public school children, age 9 - 13 have completely composed and orchestrated their own music for the NY Philharmonic, the Colorado Symphony, and other professional ensembles.

Jon likes to go out into the wilderness to climb mountains (Rockies, Alaska, Himalayas, Alps), is politically active in educational and environmental concerns, and is a member of St Paul & St Andrew's church in New York. He is married to cellist Jacqueline Mullen, and his children are Alex, Nicky, Forrest, Selena. They have a dachshund named Lieah.

The composer writes:

The "Wager at the Eldorado Saloon" was commissioned by the Alaska State Arts Council for violinist Joanna Jenner and pianist Zeyda Ruga Suzuki. It was premiered in 1993 in Homer, Alaska. At that performance, the kids in the audience noticed that the instruments were imitating wolves toward the end, and so they joined in, howling. This happens periodically in some of my pieces. The difference in Alaska is that they recognize the exact species of wolf being referenced: I first conceived the idea for this piece during a solo traverse of the Chilkat Range, between Juneau and Skagway, where I heard the Kabloona Wolf.

The text derives from Jack London's classic *The Call of the Wild*, and recreates the touching scene in which the great dog, Buck, expresses his loyalty to John Thornton (who had saved his life), by performing a feat of heroic strength.

As in much of my music, the performers are asked to embody not only the demands of the music, but the delivery of the text, the drama, the humor and the atmospheric sounds as well.

## William K. Brehm

Bill Brehm began the study of piano at age 4 with Margaret Gillard Rowe in Detroit. As a teen-ager Bill organized and led a 13-piece dance band, an experience that continued throughout his high-school years in Dearborn, Michigan, and later in his college years at the University of Michigan. At the UM he and two friends sang professionally, barber-shop style, for which he prepared the arrangements for the three baritone-pretending to be a quartet.

Bill began composing for piano in the 1950s. In the 1970s he broadened his interests to include vocal solo and choral compositions, writing both music and lyrics. His published works appear in collections, choral octavos, and hymnals, both in the US and in Germany. Two of his patriotic works have been arranged and performed, respectively, by the U.S. Army Chorus and the U.S. Army Field Band & Soldiers' Chorus. He has recently written sacred lyrics for the world's great operatic arias, of which eight have been recorded and published, and eight more are in the pipeline. He is quick to note that he changes only the lyrics — not the scores — of these great works, thus maintaining their challenge and interest for the performers (not to mention for the lyricist), while broadening their potential venues and audiences.

Bill's "other" life has included leadership positions in the aerospace industry and in public service—the latter as a presidential appointee, serving five defense secretaries and three presidents (on both sides of the aisle). Bill and his wife Dee reside in McLean. Beyond music and family, they have interests devoted to accelerating research toward a cure for Type 1 diabetes; and in a Center for Worship, Theology, & the Arts at Fuller Theological Seminary.

## *Inaugural Suite for Piano*

In 1993, Bill was asked to compose a work for the inauguration ceremony of Dr. Richard Mouw, President-Elect of Fuller Theological Seminary. Bill chose to write a suite for piano, and drew on thematic material that he had developed in the late 1950s while a member of the San Diego Composers' Group. The piece comprises four movements—Allegro, Andante, Largo, and Presto. The performance took place at the Mouw presidential inauguration, on November 8, 1993, in Pasadena, California. Janet Sanborn was the pianist.

## Mark Kuss: *My Favorite Things*

Mark Kuss has received awards from the American Academy and the Institute of Arts and Letters, the N.E.A., the Jerome Foundation, Meet the Composer, A.S.C.A.P., the Copland Foundation and others. His work has been performed by the 21st Century Consort, the Folger Consort, the New Hampshire Symphony Orchestra, at Merkin Hall, th 92nd Street Y, the MacDowell Colony, the Swannanoa Music Festival,

Festival, the Monadnock Music Festival, San Francisco's Composers Inc., the Vancouver Chamber Music Festival, and throughout the U.S., Canada and Europe.

Other recent projects include music for the Pro Arte Chamber Orchestra of Boston, music for the grammy-nominated jazz vocalist Nnenna Freelon, a saxophone concerto and sax quintet for jazz great Branford Marsalis, music for cellist Fred Raimi, and for Hesperus—ensemble in residence at the Smithsonian Museum of American History.

His music, recorded on the Koch International and Gasparo labels, includes two discs of chamber music and one of original Ragtime. Reviews of his work in the *New York Times*, *Washington Post*, *Boston Globe*, *Seattle Times* include such phrases as:

...brilliantly conceived and structured, yet highly accessible. . . a fascinating amalgamation of cultural criticism and unselfconscious immediacy. . .tuneful, exciting, diffident, gorgeous, hopeful, ambivalent. . . the highlight of the evening.

In addition to his compositional work with orchestral and chamber musicians, Mr. Kuss has produced soundtracks and sound design for a number of independent films, and theater productions—is involved in the noise-rock scene building and performing on Steampunk/Folktek synthesizers which employ non-traditional user interfaces—and plays Jazz piano in the NYC area.

The composer writes:

My variations on *My Favorite Things* was written about 15 years ago. For me the Hammerstein tune had so many reference points to the famous Paganini *Caprice* used as the basis for variations by Brahms, Rachmaninov and Lutoslawski that it seemed a shoe-in for a set of variations of its own. And it's just a great tune. That factored in too.

Sometime back in my musical prehistory I was interested in post-modernism! (That passed like say—my interest in biking across central Europe without money and refurbishing wooden sailboats.) Nonetheless post-modernism is what determines the shape and meaning of the music in this set of variations. It is filled with associations—and musical “inside” jokes. There are many references to Russian music—from Balakirev right on through Shostakovich. There's even a fugatto. Good LORD. All of this notwithstanding, the music is accessible, fun, easy to follow and somewhat tricky for the violist!

## Aaron Copland: *Old American Songs*

Aaron Copland was born in Brooklyn, New York, on November 14, 1900, and spent his childhood living above his parents' Brooklyn shop. By the age of 15 he had already taken an interest in music and aspired to be a composer. His musical education reached its apogee with Nadia Boulanger at the Fountainebleau School of Music in Paris from 1921 to 1924. Returning from Paris, Copland decided that he wanted to write music that was “American in character” and identified jazz as the quintessential American idiom. The integration of jazz into his overall compositional voice, resulting in early works of extraordinary complexity such as the *Short Symphony* (later scored as a sextet), corresponded to a broad rejection during the Depression of music written for the elite. American folklore, revival hymns, and cowboy songs served as the basis for much of Copland's work during the subsequent period, at a time when conservatories were teaching more astringent methods of composition. Copland maintained that he wanted to say what he had to say in the simplest possible terms. It was during this second (vernacular) period that many of Copland's enduring favorites were composed. During the McCarthy era, Copland was called to testify before congress as a suspected Communist, and was blacklisted. In 1953 his “A Lincoln Portrait” was pulled from President Eisenhower's inaugural concert due to the political climate. A compositional shift away from populism and toward a more abstract, “academic” style is sometimes associated directly with this political experience. Yet, like other composers, including Stravinsky, whose writing shifted toward the atonal during this period, Copland's musical voice remained unmistakably his own. Copland died in North Tarrytown, New York (now Sleepy Hollow) on December 2, 1990.

The “Old American Songs,” arrangements of folk songs with piano and later orchestral accompaniment, were written during the early 1950s and have become perennial favorites in many singers' repertoires. Several of the songs are presented in arrangements by Composer Paul Dooley. We have interspersed two brief piano pieces, “Our Town” and “In Evening Air,” derived by the composer from among his scores for films, in recognition of the cinematic element of Norman Rockwell's work.

## 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.

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.

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. At Michigan, he led the celebration of the School's 125 anniversary and a change of the school's name to embrace all the performing arts disciplines. He has initiated "Arts on Earth," an interdisciplinary project involving the arts and engineering. 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, with whom he has performed, toured and recorded since 1977. He has guest conducted widely in repertoire from the 18th to the 21st century, and his performances can be heard in recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels..

REBECCA RACUSIN, violin, received her BA from Harvard University while studying with James Buswell at the New England Conservatory and her Master in Music from the University of Maryland's School of Music where she held a graduate assistantship under the tutelage of Elisabeth Adkins. She is a tenured member of the Maryland Symphony Orchestra and performs with the Roanoke and Lancaster Symphonies as well as with the Amadeus Chamber Orchestra. In the summers of 2009 and 2010, Ms. Racusin's performances at the Three Bridges International Chamber Music Festival in Duluth, Minnesota were recorded for broadcast on National Public Radio. Ms. Racusin was subsequently invited to perform in a series of concerts at the Incontro Accademico Internazionale di Musica e Teatro in Bolzano, Italy with pianist Brandt Fredriksen. Ms. Racusin has collaborated with principal players of the Minnesota, Houston and Dallas Symphony Orchestras as well as pianists Anita Gordon, Edward Newman, and David Westfall. This past year, she was featured in the Music in Mind Series with violinist James Stern at the University of Maryland's Clarice Smith Performing Arts Center. Most recently, she was appointed concertmaster for the 2010 Ash Lawn Opera Festival in Charlottesville, VA.

WILLIAM SHARP, Baritone, is proud to have made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts this month also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's Liederkreis Op. 39 with pianist Vladimir Feltsman, and Beethoven's An die Ferne Geliebte with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafel



musik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records), and his recording of Leonard Bernstein's final major work, Arias and Barcarolles, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

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.

## Upcoming Programs

December 4, 2010 ❖ "UNRULY LANDSCAPES"

Photographer John Gossage focused on the non-heroic landscape of our everyday surroundings, revealing the grace and elegance in places caught between the urban and natural worlds. The exhibition is the point of departure for a musical exploration of horizons near and far.

Charles Ives – *Thoreau*

Bright Sheng – *The Stream Flows*

David Froom – *Piano Trio "Grenzen"*

Alan Mandel – *Steps to Mt. Olympus*

Aaron Jay Kernis – *Brilliant Sky, Infinite Sky*

February 12, 2011 ❖ "FABLE"

Artist Alexis Rockman depicts the natural world with virtuosity and wit while exploring concerns about the world's fragile ecosystems. The Consort performs fantastic, ferocious, futuristic music for Rockman's "A Fable for Tomorrow."

Igor Stravinsky - *Rite of Spring*

Paul Schoenfield – *Cowbird Quartet*

Jordan Kuspa - *Wild and Ferocious Plants*

Jacob Druckman – *Lamia*

April 16, 2011 ❖ "CARPE DIEM"

Taking time for what it is: nature's way of keeping everything from happening at once, in this music reflecting artist Robert Rauschenberg's works at American Art.

Jordan Kuspa – *Time Crunch*

Joan Panetti - *The Instant Gathers*

John Cage – *The Seasons*

Olivier Messiaen – *Quartet for the End of Time*

# 21st Century Consort

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	Robert & Sheila Pinsker	

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