

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
Laurel Ohlson, Horn
Sara Stern, Flute
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, December 4, 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 generous contributions from Gloria Hamilton,
The National Endowment for the Arts, the estate of Jeannette Albert,
and the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum
presents

Pre-Concert Discussion

Christopher Kendall with
John Gossage, David Froom, and Alan Mandel

Program

“Unruly Landscapes”

The Stream Flows Bright Sheng

Ms. Adkins

Piano Trio “Grenzen” David Froom

- 1) When they drew the borders of the land
- 2) Stillness by which we are overcome
- 3) We want to speak over borders

Ms. Adkins, Ms. Emenheiser, Ms. Young

Thoreau from “Concord Sonata” Charles Ives

Ms. Emenheiser, Ms. Stern

INTERMISSION

to be sung on the water Donald Crockett

Ms. Adkins, Ms. Evans

Steps to Mt. Olympus Alan Mandel

- I Maestoso - Jazzy
- II Andante con moto
- III Misurato, con eleganza
- IV Andante espressivo
- V Allegrissimo, energico

Ms. Emenheiser

Horn Quintet “La Barca” Donald Crockett

Ms. Adkins, Ms. Emenheiser, Ms. Evans, Ms. Ohlson, Ms. Young



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

Program Notes

Bright Sheng – “The Stream Flows”

Bright Sheng’s musical studies began in China at the age of four when his mother taught him piano. After the Cultural Revolution, he moved to New York in 1982 where his teachers included Leonard Bernstein, George Perle, Hugo Weisgall and Jack Beeson. A strong Eastern influence is evident in his music, which often uses traditional tales, folk songs, and instruments from China, as well as gestures borrowed from Chinese opera; however, it is incorporated into a highly original and assured framework based on a Western tradition. Recipient of the 2001 MacArthur Foundation “Genius Award,” Sheng is much in demand as a composer, pianist, conductor and artistic director for major organizations throughout America and Europe. Sheng previously served as the Artistic Advisor to Yo-Yo Ma’s “Silk Road Project.” He has been a member of the University of Michigan’s composition faculty since 1995, where he is the Leonard Bernstein Distinguished University Professor of Music.

Though remote from the geographic, cultural and aesthetic world of “The Pond” of John Gossage’s photographs, “The Stream Flows” is obviously another view of water, in this case of a less quiescent and more directly emotional character. It was commissioned by the Foundation for Chinese Performing Arts, for Nai-Yuan Hu, who gave the premiere performance on October 20, 1990 at the Jordan Hall of the New England Conservatory in Boston, Massachusetts. The composer writes that the work is dedicated to his teacher Hugo Weisgall:

The first part of “The Stream Flows” is based on a famous Chinese folk song from the southern part of China. The freshness and the richness of the tune deeply touched me when I first heard it. Since then I have used it as basic material in several of my works. Here I hope that . . . the timbre and the tone quality of a female folk singer is evoked by the solo violin. The second part is a fast country dance based on a three-note motive.

David Froom – Piano Trio #2 “Grenzen”

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, as well as in performances in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia. His music is available on CD on the Bridge, New Dimensions, Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and West Point Academy labels.

Among the many organizations from which he has received recognition are the American Academy of Arts and Letters; the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; The Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (four Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. Since 1989, Mr. Froom has been on the faculty of St. Mary’s College of Maryland, where he is professor and chair of the music department.

Among photographer John Gossage’s interests are borders, walls and, as he puts it, “stuff, whatever gets in the way.” His other photo books include “There and Gone” (1997), whose subject is borderlands. David Froom’s Piano Trio finds common ground in this subject. The composer writes:

Piano Trio No. 2, “Grenzen” (Borders) was written as my response to the poem “Grenzen” by Ingeborg Bachmann (the fifth part of “Von einem Land, einem Fluß und den Seen” from the 1956 collection *Anrufung des Großen Bären*). Each of the three movements corresponds to one of the poem’s stanzas and takes as its title one

of the stanza's lines. The first movement is in response to the first stanza's fierce depiction of the violence of making borders. The music is harsh, brutal, and obsessive. The second movement reacts to the fifth stanza's lines about snow representing "stillness by which we are overcome," and the music seeks to overcome the listener with icy stillness. The last movement correlates to the seventh, final stanza, which expresses hope for accord through our desire to "speak over borders." The music pushes and drives towards resolution. Piano Trio No. 2, "Borders," completed at the end of 2005, was commissioned by and is dedicated to The Haydn Trio Eisenstadt.

–David Fromm

Wer weiß wann sie dem Land die Grenzen zogen
und um die Kiefern Stacheldrahtverhau?
Der Wildbach hat die Zündschnur
ausgetreten,
der Fuchs vertrieb den Sprengstoff aus
dem Bau.

Who knows when they drew the borders of the land
and wrapped the fir trees with barbed wire?
The wild stream has put out the fuse,
the fox pushes dynamite out of his lair.

Wer weiß, was sie auf Grat und Gipfel suchten?
Ein Wort? Wir haben's gut im Mund
verwahrt;
es spricht sich schöner aus in beiden
Sprachen
und wird, wenn wir verstummen, noch
gepaart.

Who knows what they sought on ridge and peak?
A word? We have that well hidden in our mouths;
it expresses itself more beautifully in both languages
and will, when we are silent, still conjugate.

Wo anders sinkt der Schlagbaum auf den Pässen;
hier wird ein Gruß getauscht, ein Brot
geteilt.
Die Handvoll Himmel und ein Tuch voll
Erde
bringt jeder mit, damit die Grenze heilt.

Where others make roads through passes;
here a greeting is exchanged, some bread broken.
A handful of heaven and a pocketful of earth
bring all along, so that the border be healed.

Wenn sich in Babel auch die Welt verwirrte,
man deine Zunge dehnte, meine bog
die Hauch- und Lippenlaute, die uns
narren,
sprach auch der Geist, der durch Judäa
zog.

When the world confused itself in Babel,
your tongue stretched, mine bent —
the breath and lip sounds that make us foolish,
were spoken also by the spirit who went through Judea.

Seit uns die Namen in die Dinge wiegen,
Wir Zeichen geben, uns ein Zeichen
kommt,
ist Schnee nicht nur die weiße Fracht
von oben,
ist Schnee auch Stille, die uns
überkommt.

As names have cradled us into all things,
as we give symbols and symbols come to us,
snow is not only the white weight from above,
snow is also stillness by which we are overcome.

Daß uns nichts trennt, muß jeder Trennung fühlen;
in gleicher Luft spürt er den gleichen
schnitt.
Nur grüne Grenzen und der Lüfte
Grenzen
vernarben unter jedem Nachtwind-
schritt.

So that we will not part, each must feel parting;
in the same air he feels the same split.
Only borders of green and borders of the air
heal under the night wind's every step.

Wir aber wollen über Grenzen sprechen,
und gehn auch Grenzen noch durch
jedes Wort:
wir werden sie vor Heimweh überschreiten
und dann in Einklang stehn mit jedem
Ort.

We, though, want to speak over borders,
and though borders go through every word,
we will, longing for home, cross over
and then stand in accord with every place.

Original German by Ingeborg Bachmann, the fifth stanza of "Von einem Land, einem Fluß und den Seen" from the collection *Anrufung des Großen Bären*, published in 1956 by R. Piper Verlag, Munich. Reprinted here by permission of the family and heirs of Ingeborg Bachmann. Translation by the composer.

Charles Ives – *Thoreau* from Piano Sonata No. 2 “Concord Sonata”

Charles Ives (October 20, 1874 – May 19, 1954) wrote music universally recognized as representing one of the most original and quintessentially American compositional voices. A successful insurance executive by profession, Ives composed prolifically in his spare time in almost every major genre. In relative isolation from the musical mainstream, Ives conceived far-reaching experiments in form, harmony, tonality, and rhythm, while always managing always to sound uniquely “Ivesian.” His works are patriotic, religious, philosophical, political, or reminiscent of childhood and turn-of-the-twentieth century American life.

The Consort returns often to Ives’ music in its programs, partly because the subjects of his work seem frequently to resonate with the themes of museum exhibitions on which our programs are sometimes based. This is perhaps because, as a wellspring of so much that would happen in music and as a distinctively American voice, Ives and the exhibitions of a museum of American art often seem to share a restless, inventive, iconoclastic spirit. In the case of the current exhibition of photographs by John Gossage, Walden Pond—also the place of reference for Ives’ *Thoreau*—is an ambiguous point of reference. For Ives, the ruminative movement *Thoreau*, and the whole “Concord Sonata,” suggests the spirit of New England transcendentalism from the previous century, and, more personally, recollections of the autumn day his father died and “a reassuring and true friend, who stood by me one ‘low’ day, when the sun had gone down, long, long, before sunset.” Ives hinted at a program for the movement:

“... And if there shall be a program let it follow his thought on an autumn day of Indian summer at Walden — a shadow of a thought at first, colored by the mist and haze over the pond: Low anchored cloud, Fountain head and Source of rivers. . . . Dew cloth, dream drapery — Drifting meadow of the air. . . . but this is momentary; the beauty of the day moves him to a certain restlessness — to aspirations more specific — an eagerness for outward action, but through it all he is conscious that it is not in keeping with the mood for this ‘Day.’ ... His meditations are interrupted only by the faint sound of the Concord bell — ’tis prayer-meeting night in the village — a melody as it were, imported into the

wilderness. . . .’ ‘At a distance over the woods the sound acquires a certain vibratory hum as if the pine needles in the horizon were the strings of a harp which it swept. . . . A vibration of the universal lyre. . . . Just as the intervening atmosphere makes a distant ridge of earth interesting to the eyes by the azure tint it imparts.’ . . . Part of the echo may be ‘the voice of the wood; the same trivial words and notes sung by the wood nymph.’ It is darker, the poet’s flute is heard out over the pond and Walden hears the swan song of that ‘Day’ and faintly echoes. . . . Is it a transcendental tune of Concord? ’Tis an evening when the ‘whole body is one sense,’ . . . and before ending his day he looks out over the clear, crystalline water of the pond and catches a glimpse of the shadow-thought he saw in the morning’s mist and haze — he knows that by his final submission, he possesses the ‘Freedom of the Night.’ He goes up the ‘pleasant hillside of pines, hickories,’ and moonlight to his cabin, ‘with a strange liberty in Nature, a part of herself.’”

– C.E.I.

Donald Crockett – “to be sung on the water”

Born in 1951 in Pasadena, California, Donald Crockett is dedicated to composing music inspired by the musicians who perform it. His works have been commissioned and performed by major performing organizations throughout the country. Recent projects include commissions from the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble; Laguna Beach Live! for the Claremont Trio; the San Francisco-based chamber choir, Volti, for its 30th anniversary season; Composers’ Inc. for its 25th anniversary season; and a chamber opera, ‘The Face,’ based on a novella in verse by poet David St. John. Donald Crockett was awarded a Guggenheim Fellowship in 2006, and has also received the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a commission from the Barlow Endowment, an Artist Fellowship from the California Arts Council, an Aaron Copland Award and the first Sylvia Goldstein Award from the Copland House, a Kennedy Center Friedheim Award, as well as grants and awards from the American Music Center, BMI, Bogliasco Foundation (Aaron Copland Fellowship, 2007), Composers Inc., the Copland Fund, Meet the Composer and the National Endowment for the Arts. His music is recorded on the Albany, CRI, ECM, Laurel, Orion and Pro Arte/Fanfare labels.

Also active as a conductor of new music, Donald Crockett has presented many world, national and regional premieres with the Los Angeles-based new music ensemble Xtet, the USC Thornton Contemporary Music Ensemble, and as a guest conductor with the Los Angeles Chamber Orchestra, Pittsburgh New Music Ensemble, Cleveland Chamber Symphony, Hilliard Ensemble, California EAR Unit, Firebird Ensemble, Ensemble X and the USC Thornton Symphony. He has also been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. His recordings as a conductor can be found on the ECM, New World and CRI labels.

He is currently Professor and Chair of the Composition Department and Director of the Contemporary Music Ensemble at the University of Southern California Thornton School of Music, and Senior Composer-in-Residence with the Chamber Music Conference and Composers' Forum of the East.

Written in 1988 for Makarski and violinist/violist Ronald Copes, “to be sung on the water” bears an overtly vocal title recalling vocal works of the same name by Schubert and Barber. While there are no musical references to these earlier pieces, the sense of singing on the water (“The Pond”?) is palpable throughout in the gently rocking rhythms and the pure intervals of the harmony. Song-like, too, is the construction in stanzas that grow longer as the piece progresses, culminating in the central section with a wide-ranging, unaccompanied melody.

Alan Mandel – “Steps to Mount Olympus”

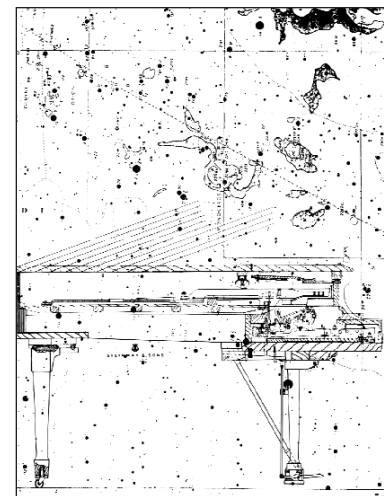
A prolific composer, Alan Mandel has written a number of major orchestral compositions, over twenty piano works, a number of choral works, and more than one hundred and thirty songs in various languages. He recently completed a new orchestral work, *Steps to Mount Olympus*, inspired by his piano composition of the same title. His music has been performed in Europe, Asia, and the United States, including performances in France, Austria, Romania, and Italy.

As a pianist, Alan Mandel has performed concerts in more than fifty countries around the world, including concerts in all Western European countries, the United Kingdom, Eastern Europe, Asia, Australia, Africa, the Middle East, Canada, and the United States. Throughout his

distinguished career he has given numerous international concert tours, performing distinctively unusual American and European works for piano, along with traditional European repertoire. A prodigious recording artist, Alan Mandel has made 45 commercially released recordings for a number of labels, including Columbia records, Vox, Premier, Orion, Phoenix, Grenadilla, CMS, Desto, and CRI. Notably, he was the first artist to record *The Complete Piano Works of Charles Ives* and *Forty Works for Piano* by Louis Moreau Gottschalk. Indeed, he was the first musician to transcribe, perform, and record the unpublished piano works of Charles Ives.

As Artistic Director and Pianist of the Washington Music Ensemble from 1981 to 1996, Alan Mandel toured internationally with this Ensemble. In addition, he has premiered and performed hundreds of contemporary compositions by a wide variety of composers around the world. He is Professor Emeritus at American University in Washington, D.C.

Allied with John Gossage by their works' oblique reference to contrasting landscapes, Alan Mandel writes that *Steps to Mount Olympus* was commissioned by the Library of Congress (the Croft memorial Fund) in 2005. The work was premiered by Alan Mandel on November 5, 2005 in a concert in the Coolidge Auditorium of the Library of Congress. The first and fifth movements, which contain similar material, are imbued with driving energy and jazzy rhythms. The second and fourth movements are characterized by lyricism, while the third movement contains elegant imitation and counterpoint. The last movement draws to a tumultuous conclusion.



Donald Crockett – Horn Quintet “La Barca”

Donald Crockett’s Horn Quintet “La Barca” was commissioned for the 1999 Music from Angel Fire festival with the generous support of the Bruce E. Howden Jr., American Composers Project. This is the third “water music” piece by the composer. The exotic water images and aesthetic of La Barca may bear little resemblance to John Gossage’s bedraggled “Pond,” yet both convey the artist’s treatment of this essential element. Donald Crockett’s other water works are “to be sung on the water,” heard earlier on the program, and “Wedge” (1990) for orchestra (the Wedge is a famous bodysurfing spot in southern California). This horn quintet carries the subtitle “La Barca” (“the boat” in Italian) primarily because the entire work, which lasts about 15 minutes, is moving toward a barcarole at the end. Even “la barca” itself seems to rock on the tongue in the manner of a gondola. (The “boat” just doesn’t cut it.) After a brief opening “motto” featuring stopped horn and muted piano, the character of the extended first section suggests water music: rocking chords in the string trio and piano accompany an extended lyrical solo in the horn. This returns in varied form just before the barcarole. A good deal of the middle of the piece is fast, with the chords of the opening transformed into syncopated rhythms and rapid alternation between strings and piano. The horn again takes the lead here, as it does in most of the piece. By way of contrast, some of the piece features slower tempi; in addition to the ending barcarole there is a slow section in which a sinuous melody in the horn is partially echoed in the strings and reprised in the piano.

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..

LAUREL OHLSON, French Horn, has held the position of Associate Principal Horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and International Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently Vice-President of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

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.

Coming Events

Special notice:

January 7-8, 2011 ❖ **“THE FOUR SEASONS”**

The Folger Consort performs John Cage's ballet “The Seasons” at the Washington National Cathedral, in an arrangement by Christopher Kendall for baroque orchestra, along with Vivaldi's perennial favorite dealing with the same subject. The original piano version of the Cage will be heard on the 21st Century Consort's April concert (see below). For Folger ticket information, contact www.folger.edu.

❖ February 12, 2011 – **“FABLE”**

Alexis Rockman: A Fable for Tomorrow

Paintings of the natural world combine art, science and popular culture to address evolutionary biology and genetic engineering to deforestation and global climate change.

Bruce MacCombie – *Light Upon the Turning Leaf*

Igor Stravinsky – *Rite of Spring*

Jennifer Furr – *Imaginary Animals*

Paul Schoenfield – *Cowbird Quartet*

Jacob Druckman – *Lamia*

❖ April 16, 2011 – **“CARPE DIEM”**

Taking Time for what it is: nature's way of making sure everything doesn't happen at once, in this music reflecting artist Robert Rauschenberg's work at the Smithsonian American Art Museum.

Jordon Kuspa – *Time Crunch*

Joan Panetti – *The Instant Gathers*

John Cage – *The Seasons*

Olivier Messiaen – *Quartet for the End of Time*

Would you like to read the latest Consort news, get an early look at the printed program for an upcoming Consort concert or search our performance archive for a special piece or composer? Then log onto the Consort's newly revised website at www.21stcenturyconsort.net.

21st Century Consort

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