

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

December 15, 2012

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
Richard Barber, Double Bass
Paul Cigan, Clarinet
Abigail Evans, Viola
Lee Hinkle, Percussion
Laurel Ohlson, Horn
Susan Robinson, Harp
William Sharp, Baritone
Sara Stern, Flute
Jane Stewart, Violin
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, December 15, 2012

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 2012 - 2013 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Cafritz Foundation, The DC Commission for the Arts, Copland Fund, National Endowment for the Arts, Smithsonian American Art Museum and Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

The Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with Jon Deak, Michael McCarthy and William Sharp

Program

A Christmas Carol

A Ceremony of Carols, Op 28

Benjamin Britten

1. Procession: 'Hodie Christmas' (Anonymous)
2. 'Wokum yole' (Anon.)
3. 'There is no Rose' (Anon.)
- 4a. 'That yonge Child' (Anon.)
- 4b. 'Balulalow' (James, John and Robert Wedderburn)
5. 'As dew in Aprille' (Anon.)
6. 'This litle Babe' (Robert Southwell)
7. Interlude (Harp)
8. 'In freezing winter night' (Robert Southwell)
9. Spring Carol (William Cornish)
10. 'Deo Gracias' (Anon.)
11. Recession: 'Hodie Christmas' (Anon.)

Mr. McCarthy, Ms. Robinson, Washington National Cathedral Girl Choristers

INTERMISSION

The Passion of Scrooge or A Christmas Carol

Jon Deak

Ms. Adkins, Mr. Barber, Mr Cigan, Ms. Evans, Mr. Hinkle, Mr. Kendall,
Ms. Ohlson, Ms. Robinson, Mr. Sharp, Ms. Stern, Ms. Stewart, Ms. Young



The audience is invited to join the artists in the lobby for an
informal post-concert reception, sponsored by the
Smithsonian American Art Museum.

Program Notes and Texts

Ceremony of Carols

Benjamin Britten

Benjamin Britten was born in Lowestoft, England, on November 22, 1913 – St. Cecilia’s Day. His earliest exposure to music came from his mother, who was an amateur singer. He began composing his first works at the age of five, and produced prolifically throughout his childhood, despite his lack of musical guidance. He would compose before breakfast, to have time to go to school. As a young boy he enjoyed mathematics, and was the captain of the cricket team. When he was eleven, Britten was discovered by Frank Bridge, a composer who had recently become interested in experimental styles and the work of Bartók and Schoenberg. Bridge gave Britten a technical foundation on which to base his creativity and introduced him to a wide range of composers from many different countries. In 1930, Britten entered the Royal College of Music to study piano and composition under Harold Samuel and Arthur Benjamin, though in his later years he remarked that he “did not learn much” at RCM.

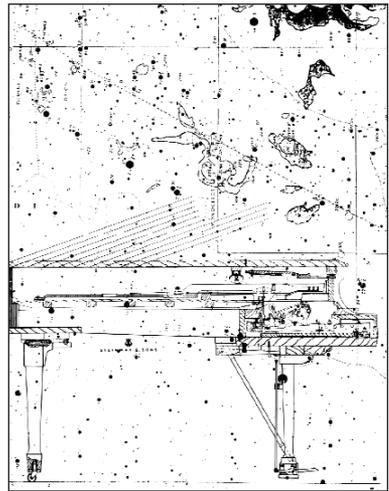
One of Britten’s first jobs was composing music for documentary films produced by the General Post Office, starting in April 1935, giving him a good background for writing operas in the future. In 1939, Britten made up his mind to go to America, along with his future partner, the tenor Peter Pears. Britten went to the United States out of discontent; he was also a conscientious objector, and his anti-war feelings show quite prominently in his *War Requiem*. In 1942, though, Britten decided to go back home to England.

Britten received many prizes and honors, including becoming a Companion of Honour in 1952, and in 1965 he became a member of the Order of Merit, his most cherished honor; only 24 people are allowed to be members at one time. Since its creation in 1902 only two composers prior to Britten received this honor: Elgar in 1912, and Vaughan Williams in 1935. In 1974 he won the French government’s Ravel Prize. He was also made a life peer in 1976, the year of his death; the *Encyclopedia Britannica* entry calls him Baron Britten. He was the first musician to receive this honor. Nevertheless, Britten was not

arrogant, stating “People sometimes seem to think that, with a number of works now lying behind, one must be bursting with confidence. It is not so at all. I haven’t achieved the simplicity I should like in my music, and I am enormously aware that I haven’t yet come up to the technical standards Bridge set me.”

A Ceremony of Carols Op. 28 (1942)

After three very successful years in America, Benjamin Britten and Peter Pears boarded a Swedish cargo vessel, the *Axel Johnson*, on the 16th March 1942 for their return to Britain. It was a long and boring journey that took nearly a month. U-boat activity was at its height so it was probably rather frightening, too. At this time Britten had started ‘*Hymn to St. Cecilia*’ and a piece for Benny Goodman. He intended to finish these on board but customs officials confiscated the manuscripts on the doubtful proposition that they could be a secret code. (Britten managed to restart and finish ‘*Hymn*’). During the voyage they berthed at Halifax, Nova Scotia, where Britten came across a book of medieval poems; some of these he set during the voyage as *A Ceremony of Carols*, which, with its distinctive pallet of treble voices and harp, and its aura of mystery, joy, poignance and other-worldliness, has become one of the most beloved works of seasonal choral music.



1) **Procession** (Anonymous)

Today Christ is born;
Today the Saviour has appeared;
Today the angels sing,
The archangels rejoice,
Today the righteous rejoice, saying:
Glory be to God in the highest.
Alleluia!

2) **Wokum yole** (Anon.)

Wolcum be thou hevenè king. Wolcum Yole!
Wolcum, born in one morning. Wolcum for whom we sall sing.

Wolcum be ye Stevene and Jon. Wolcum Innocentes everyone.
Wolcum, Thomas marter one. Wolcum, be ye, Good Newe Yere.
Wolcum, seintes lefe and dere, Wolcum Yole! Wolcum!

Candelmesse, Quene of bliss. Wolcum bothe to more and lesse.

Wolcum be ye that are here. Wolcum Yole!
Wolcum alle and make good cheer. Wolcum alle another yere.
Wolcum Yole! Wolcum!

3) **There is no Rose** (Anon.)

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluya.

For in this rose contained was
Heaven and earth in little space:
*Res miranda*¹.

By that rose we may well see
That he is God in [person]² three:
*Pari forma*³.

The angels sung the shepherds to:
“Gloria in excelsis Deo,”
*Gaudeamus*³.

Leave we all this worldly mirth,
And follow we this joyful birth:
Transeamus.

4a) **That yonge Child** (Anon.)

That yongë child when it gan weep
With song she lulled him asleep;
That was so sweet a melody
It passèd alle minstrelsy.

The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

4b) Balulalow (James, John and Robert Wedderburn)

O my deir hert, young Jesus sweit,
Prepare thy creddil in my spreit,
And I sall rock thee in my hert
And never mair from thee depart.

But I sall praise thee evermoir
With sangis sweit unto thy gloir;
The knees of my heart sall I bow,
And sing that richt Balulalow!

5) As dew in Aprille (Anon.)

I sing of a maiden
that is makèles¹:
King of all kings
to her son she ches².

He came al so stille
there his moder was,
As dew in Aprille
that falleth on the grass.

He came al so stille
to his moder bour³,
As dew in Aprille
that falleth on the flour⁴.

He came al so stille
there his moder lay,
As dew in Aprille
that falleth on the spray.

Moder and mayden
was never none but she;
Well may such a lady
Goddess moder be.

6) **This little Babe** (Robert Southwell)

This little Babe so few days old is come to rifle Satan's fold;
All hell doth at his presence quake though he himself for cold do shake;
For in this weak unarmèd wise the gates of hell he will surprise.

With tears he fights and wins the field, his naked breast stands for a shield;
His battering shot are babish cries, his arrows looks of weeping eyes,
His martial ensigns Cold and Need and feeble Flesh his warrior's steed.

His camp is pitchèd in a stall, his bulwark but a broken wall;
The crib his trench, haystacks his stakes; of shepherds he his muster makes;
And thus, as sure his foe to wound, the angels' trump alarum sound.

My soul, with Christ join thou in fight, stick to the tents that he hath pight.
Within his crib is surest ward, this little Babe will be thy guard.
If thou wilt foil thy foes with joy, then flit not from this heavenly Boy.

7) **Interlude** (Harp)

8) **In freezing winter night** (Robert Southwell)

Behold, a silly tender babe in freezing winter night,
In homely manger trembling lies; alas, a piteous sight!

The inns are full, no man will yield this little pilgrim bed.
But forced he is with silly beast, in crib to shroud his head.

This stable is a Prince's court, this crib his chair of State;
The beast are parcel of his pomp, this wooden dish his plate.

The persons in that poor attire his royal liveries wear;
The Prince himself is come from Heav'n; this pomp is prizèd there.

With joy approach o Christian wight, do homage to thy King;
And highly praise his humble pomp, wick he from Heav'n doth bring.

9) **Spring Carol** (William Cornish)

Pleasure it is to hear iwis, the birdís sing.
The deer in the dale, the sheep in the vale, the corn springing.
God's purveyance for sustenance, it is for man, it is for man.
Then we always to Him give praise, and thank Him then.

10) Deo Gracias (Anon.)

Adam lay ybounden¹,
Bounden in a bond,
Four thousand winter
Thought he not too long;

And all was for an apple,
An apple that he took,
As clerkës finden
Written in their book.

Né had [one]² apple taken been,
The apple taken been,
Né had never Our Lady
A been Heaven's Queen.

Blessèd be the time
That apple takèn was.
Therefore we moun singen:
Deo gratias!

11) Recession (Anon.)

The Passion of Scrooge, or A Christmas Carol **Jon Deak**

Jon Deak is no stranger to 21st Century Consort audiences and no fewer than thirteen of his works have appeared on these concerts.

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment – his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the University of Illinois and as a Fulbright Scholar, taught at the Conservatorio di Santa Cecilia, in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. A prominent instrumentalist, Jon Deak 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

Hour 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. Spending much of his professional life as a performer rather than as an academic has no doubt contributed to his interest in what is known as “performance art” – a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak’s works, as we have seen in these concerts, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of “Story Theater,” to borrow the name of the 1970s that produced elaborated versions of fairy tales in which actors began by narrating (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Jon Deak’s many “concert dramas” (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

Deak will often turn to an old story – whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling* and *The Bremen Town Musicians*, and *Lucy and the Count* (based on Bram Stokers *Dracula*). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words “woven into the music as a sound event.” As the composer explained, he is sometimes “more concerned with the sound event than with the meaning of the words.”

A Christmas Carol is scored for flute, clarinet (doubling bass clarinet), horn, harp, percussion, violin, viola, violoncello, and contrabass. It is the longest of these musical narratives. It also took the longest time in composition. The idea for the project first arose in 1986, partly through the mediation of Christopher Kendall. But it did not get beyond preliminary sketching, “probably,” as the composer explained, “because the time wasn’t right for me.”

“Then Jack and Linda Hoeschler approached Christopher Kendall and me about rekindling this project; it turned out to be a big piece – and they have been *very* patient! As I worked further on it, my point of view changed. I started adapting the original libretto, which was written for me by Isaiah Sheffer, and as I continued to work on the piece, I made more and more changes from the first version, so now the libretto is essentially by me, though it retains some of Isaiah’s work, and of course we both based what we did on the Dickens novel. The piece turned out to be a work for baritone and chamber ensemble because I felt that it was best to have just one person up there. I think it works perfectly that way because, in this story, all the characters come out of Scrooge’s head – the whole drama takes place within his head. If we had a lot of characters there, it could be didactic: society putting pressure on Scrooge to reform. But this way it’s internal, depicting his own struggles. That’s why I changed the title to something that sounds rather Dickensian in style: *The Passion of Scrooge or A Christmas Carol.*”

The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping greedy ways. Although our virtuoso baritone soloist will embody both roles of Scrooge and Marley, various instruments within the ensemble provide close emotional underpinning to specific roles: the contrabass (at times aided by the bass clarinet) to Scrooge’s angry, injured self; the cello to Marley; the viola to Bob Cratchit; and so on. The harp embodies the ghost of Christmas Past, the horn as Christmas Present, and spectral strings and effects create the role of Christmas Future. The second act introduces these three ghosts of Christmas who confront Scrooge, provoke his passion, and help him accomplish his increasingly urgent transformation. And finally, then, we can have some urgently needed fun!

The composer offers this information for anyone who is curious about the long-extended process of composition and the possible change of style during that time: roughly the first three minutes of the piece as it stands were composed in 1986, the next ten minutes in 1996, and the remainder of the score in 1997. The music of Scrooge and Marley, those outcasts from human warmth and expression, operates with tone

rows or segments of tone rows, while the remaining characters (and, gradually, Scrooge himself) are more tonal, even romantic in character. Scrooge is constantly testing new self-images, and his music is constantly changing, though it is built out of a half-dozen different motives, all of them interrelated.

The Passion of Scrooge was commissioned by Jack and Linda Hoeschler in honor of Inge Cadle and in memory of Don D. Cadle. The score is also dedicated to the composer's mother, Mary-Ellan Jarbine.

Tonight's performance is dedicated to the memory of the late Isaiah Scheffer.

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 was a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which presents a concert series in Dallas and has recorded several CDs. Ms. Adkins is on the faculty of the University of Maryland School of Music.

RICHARD BARBER, Assistant Principal Bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at the Smithsonian with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

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, he 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.

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, Ms. Evans enjoys playing chamber music, and is a member of the Manchester String Quartet. She plays a viola made by Hiroshi Iizuka in 1993.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida, summa cum laude and the University of Maryland. His performance highlights have included performances with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert Society, Congressional Chorus, and the Taipei Philharmonic Orchestra, among others. He has toured with several performers and groups, including Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. A recording studio musician, Dr. Hinkle has several CDs to his credit. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the Eastern U.S. Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. Dr. Hinkle is currently a Lecturer of Percussion at the University of Maryland in College Park, MD, where he has been studio teaching, presenting master classes, and directing the percussion ensemble since 2007. He was invited to join the adjunct faculty in August 2009. Dr. Hinkle is an education artist endorser of REMO drum heads and percussion and Innovative Percussion sticks and mallets.

CHRISTOPHER KENDALL, conductor, has been Dean of the University of Michigan School of Music, Theatre & Dance since 2005, following nine years as Director of the University of Maryland School of Music during the building of the Clarice Smith Performing Arts Center. At Michigan, he led the celebration of the School's 125th anniversary and a change of the school's name to embrace all the performing arts disciplines. He has initiated "Arts Engine," an interdisciplinary project involving the arts and engineering schools, which recently launched a national initiative involving 50 leading U.S. academic institutions entitled Alliance for the Arts at Research Universities (A2RU). In May 2011, he accompanied the U-M Symphony Band on its tour of China. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) before taking the position of 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 throughout the U.S. in repertoire from the 18th to the 21st century, and his performances as conductor and lutenist 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.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, DC areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

WILLIAM SHARP, Baritone, has 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 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, Tafelmusik 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.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. 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 each year.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the

Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, D.C. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

Future Programs

February 23, 2013 – **HOW IT BEGINS**

An epic pairing of two major twentieth century works, both settings of surreal texts will be sung by soprano Lucy Shelton: Arnold Schoenberg's seminal *Pierrot Lunaire*, with mime Mark Jastor as Pierrot, and *To Wake the Dead*, Stephen Albert's earthy and decidedly un-surreal setting of passages from James Joyce's *Finnegan's Wake*, with *Elegy*, Bruce MacCombie's moving tribute to Albert, and the Consort's to MacCombie.

ARNOLD SCHOENBERG – *Pierrot Lunaire*

BRUCE MACCOMBIE – *Elegy*

STEPHEN ALBERT – *To Wake the Dead*

April 20, 2013 – **DANCE THE NIGHT AWAY**

The Consort performs music that takes us from the darkest hours of night to the dancing light of dawn, in a program calculated for challenge and choreographed to move. George Crumb's semi-staged, classic environmental manifesto (protesting human incursion into the moon's ecosystem of myth) is a companion to music from a variety of composers for the dance of our imaginations.

DEREK BERMEL – *Mulatash Stomp*

EUGENE O'BRIAN – *Three Songs from Algebra of Night*

DAVID FROOM – *Dance to the Whistling Wind*

SNORRIS SIGFUS BIRGISSON – *Dance for Solo Cello*

GEORGE CRUMB – *Night of the Four Moons*

DONALD CROCKETT – *World Premiere*

For Consort news and ticketing information, please visit the 21st Century Consort website at www.21stcenturyconsort.org and the Smithsonian American Art Museum website at AmericanArt.si.edu/calendar

21st Century Consort

21stcenturyconsort.org

Founded in 1975, the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978. In its annual series at the Smithsonian American Art Museum, the Consort presents concerts frequently related to the museum's exhibitions, featuring music by living composers—often world premieres—along with 20th century classics. In 1990, the Consort was awarded the Smithsonian Institution's Smithson Medal in honor of their long, successful association. Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include leading players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere. In addition to its many recordings of contemporary American music, thirty-five years of live concerts with hundreds of works are archived and can be heard on the Consort's web site at 21stcenturyconsort.org.

Board of Directors

Michael Hamilton, *President*

Robert Schwartz, *Vice President*

Alyce Rideout, *Treasurer*

Dennis Deloria

David Froom

Jo Ann Gillula

Winslow (Win) Hayward

Jessica Krash

Jeanne Krohn

Andy Molchon

Janice Molchon

Vivienne Patton

John Simson

William Taylor

Ex officio

Christopher Kendall

Boyd Sarratt, Manager

**The 21st Century Consort gratefully acknowledges the generous support
of the Friends of the 21st Century Consort:**

Elizabeth Adkins &
Ed Newman

Thomas Anastasio &
Virginia Jenkins

Audrey Andrist &
James Stern

Therese Arcole

Richard Bellin

James F. Bleakley, Jr.
Donn Block

Beatrice Bobotek

David Bragunier &
Sara Stern

Shirley Cherkasky

Nancy Dalzell

Dennis Deloria &
Suzanne Thouvenelle

John & Donna Donaldson

Kenneth & Pauline
Emenheiser

David Froom & Eliza Garth

James & Jo Ann Gillula

Anna Glodek

Hilton Lee Graham

Gloria Shaw Hamilton

Michael Hamilton &
Myung Nam

Mary Frances Hardison

Maija Hay

Winslow & Francine
Hayward

Courtney Howland &
Michael Singer

Frank Hudson

Roger & Kathryn Johnson

Marjorie G. Jovanovic-
Johnson

Christopher Kendall &
Susan Schilperoort

Karl K. & Carrol Benner
Kindel

Jessica Krash

Jeanne Krohn & Bob Wade

David & Nancy Lamoreaux

Willard & Carolyn Larkin

Harald & Nancy Leuba

Rev. Jeanne MacKenzie

Sherry & Wilbert Mahoney

Alan R. & Nancy S. Mandel

Anthony Manzo &
Rachel Young Manzo

Dorothy Marschak

Janice & Andrew Molchon

Frederick & Judith Mopsik

Eric & Nance Neff

Hugh O'Neill

Victoria O'Reilly

Patricia Orend

Geraldine Ostrove

Vivienne Patton

Robert & Sheila Pinsker

Hunt Prothro

Alyce Rideout

Mr. & Mrs. David Sahr

Boyd Sarratt &
Lisa Emenheiser

Bob & Carol Schwartz

Lucy Shelton

David Silver

Bill & Diane G. Smart

Richard & Ruth Smith

Molly & Louis Stern

Michael A. Toman

William Wesley &
Sue A. Taylor

Laura Willumsen

Wendel & Louise Yale

Compiled December 2012