

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

February 15, 2014

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
Lura Johnson, Piano
Emily Noel, Soprano
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, February 15, 2014
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 2013 - 2014 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, Smithsonian American Art Museum and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

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presents

Pre-Concert Discussion

Christopher Kendall, Elisabeth Adkins, Lisa Emenheiser, David Froom

Program

Tango Amor

The People United Will Never Be Defeated! Frederic Rzewski
Ms. Emenheiser

INTERMISSION

Two Yeats Songs David Froom
Ms. Adkins, Ms. Noel

Omaramor Osvaldo Golijov
Ms. Young

Sha'atnez Paul Schoenfield
Ms. Adkins, Ms. Johnson, Ms. Young

*The audience is invited to join the artists in the lobby for conversation,
cash bar and refreshments following the concert.*

Program Notes and Texts

The People United Will Never Be Defeated!

Frederic Rzewski

Frederic Anthony Rzewski was born on April 13, 1938 in Westfield, Massachusetts, and began playing piano at age 5. He attended Phillips Academy, Harvard and Princeton, where his teachers included Randall Thompson, Roger Sessions, Walter Piston and Milton Babbitt. In 1960, he went to Italy, a trip that was formative in his future musical development. In addition to studying with Luigi Dallapiccola, he began a career as a performer of new piano music, often with an improvisatory element. A few years later he was a co-founder of Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum, conceiving music as a collective, collaborative process, with improvisation and live electronic instruments prominently featured. In 1977 Rzewski became Professor of Composition at the Conservatoire Royal de Musique in Liège, Belgium, occasionally teaching for short periods at schools and universities throughout the U.S. and Europe.

Many of Rzewski's works are inspired by secular and socio-historical themes, show a deep political conscience and feature improvisational elements. *Coming Together*, which is a setting of letters from Sam Melville, an inmate at Attica State Prison, at the time of the famous riots there (1971); *North American Ballads*; *Night Crossing with Fisherman*; *Fougues*; *Fantasia and Sonata*; *The Price of Oil* and *Le Silence des Espaces Infinis*, both of which use graphical notation; *Les Moutons de Panurge*; and the *Antigone-Legend*, which features a principled opposition to the policies of the State, and which was premiered on the night that the United States bombed Libya in April 1986. Among his most recent compositions are the two sets of *Nanosonatas* (2007) and the *Cadenza con o senza Beethoven* (2003), written for Beethoven's Fourth Piano Concerto.

Nicolas Slonimsky (1993) says of him in *Baker's Biographical Dictionary of Musicians*: "He is furthermore a granitically overpowering piano technician, capable of depositing huge boulders of sonoristic material across the keyboard without actually wrecking the instrument."

The song on which this evening's set of variations is based is one of many that emerged from the Unidad Popular coalition in Chile

between 1969 and 1973, prior to the overthrow of the Salvador Allende government. Rzewski composed the variations in September and October 1975, as a tribute to the struggle of the Chilean people against a newly imposed repressive regime.

In general, the variations are short, and build up to climaxes of considerable force. The pianist, in addition to needing a virtuoso technique, is required to whistle, cry, slam the piano lid, and catch the after-vibrations of a loud attack as harmonics: all of these are established "extended" techniques in 20th-21st century piano writing. Much of the work uses the language of 19th-century romanticism, but mixes this language with pan-diatonic tonality, modal writing, and even serial techniques.

The composer writes:

"The People United" is a series of 6 cycles, each of which consists of 6 stages, in which different musical relationships appear in order: (1) simple events; (2) rhythms; (3) melodies; (4) counterpoints; (5) harmonies; (6) combinations of all these. Each of the larger cycles develops a character suggested by the individual stage to which it corresponds, so that the third cycle is lyrical, the fourth tends toward conflict, the fifth toward simultaneity (the fifth is also the freest), and the sixth recapitulates in such a way that the first stage is a summary of all of the preceding first stages, the second a summary of the second stages, and so on. Two songs, aside from the theme itself, appear at various points: the Italian revolutionary song "Bandiera Rossa," in reference to the Italian people who in the seventies opened their doors to so many refugees from Chilean fascism, and Hanns Eisler's 1932 antifascist "Solidaritatslied," a reminder that parallels to present threats exist in the past and that it is important to learn from them. After the sixth cycle the pianist is offered the option of improvising a cadenza. [*Lisa Emenheiser would like to express her sincere gratitude and thanks to her pupil, Matthew Schultheis, with whom she collaborated on the cadenza.*] The extended length of the composition may be an allusion to the idea that the unification of people is a long story and that nothing worth winning is acquired without effort.

—Frederic Rzewski, January 1994

Two Yeats Songs

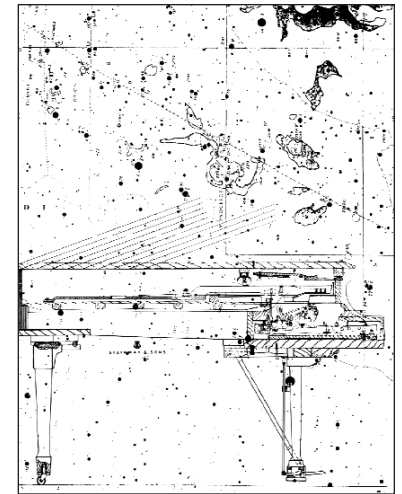
David Froom

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, and Chesapeake Symphony Orchestras; The United States Marine and Navy Bands; the Chamber Music Society of Lincoln Center; the 21st Century Consort; Boston Musica Viva; the New York New Music Ensemble; the Haydn Trio Eisenstadt; and the Aurelia Saxophone Quartet. His music has been heard in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia. His music is available on CD on the Bridge, Navona, New Dimensions, Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and West Point Academy labels, and is published by American Composers Edition.

Among the many organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship); 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. His biography is included in Groves. He serves on the boards of directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. He has taught at the University of Utah, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

The composer writes:

When Andy and Janice Molchon asked me to write some songs for this occasion, they suggested first that I look at “The Wild Swans at Coole” by William Butler Yeats. Their reason for liking this poem, besides its beauty, richness of language, and depth, was that they had visited Coole and seen the swans there – so they know, no matter the worry in Yeats’s last line, that the swans have not “flown away.”



As I read the poem in consideration of setting it, it began to evoke music for me (that’s my test for deciding if I’ll be able to set a poem). What I heard was voice and solo violin. I believe this was in response to the many dualities of the poem: the swans in pairs vs. the solitary swan, the author in his solitude vs. the swans in their companionship, the author in his present vs. his happier past. All of this seemed most appropriately expressed in two voices, a soprano expressing the words, and a violin in wordless response.

As we searched for a companion poem, we found another by Yeats, “Cloths of Heaven.” This formed further dualities for the whole work: a long poem vs. a shorter one; a symbolic, inward poem vs. one of direct outward expression; and the author in reflective sadness vs. the author filled with hope.

“Two Yeats Songs” is dedicated to Andy and Janice Molchon, who commissioned it in thanksgiving for their twenty-plus years of association with the 21st Century Consort, and in celebration of their forty-five years of marriage.

The Wild Swans at Coole

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

Cloths of Heaven

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,

I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Omaramor

Oswaldo Golijov

Oswaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. After studying piano at the local conservatory and composition with Gerardo Gandini he moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Upon moving to the United States in 1986, Golijov earned his Ph.D. at the University of Pennsylvania, where he studied with George Crumb and James Primosch, and was a fellow at Tanglewood, studying with Oliver Knussen.

In 2000, the premiere of Golijov's *St. Mark Passion* commemorated the 250th anniversary of J.S. Bach's death, and featured the Schola Cantorum de Caracas with the Orquesta La Pasión (especially assembled for this work). The CD of the premiere received Grammy and Latin Grammy nominations in 2002, and the work was presented in Los Angeles at Disney Hall in April 2010, and released on Deutsche Grammophon. For the premiere of his *Ayre*, Golijov founded another ensemble: The Andalucian Dogs, and with Dawn Upshaw premiered and recorded the piece for Deutsche Grammophon in 2005. In 2006 Deutsche Grammophon also released the Grammy Award-winning recording of Golijov's opera *Ainadamar*.

Golijov has received numerous commissions from major ensembles and institutions in the U.S. and Europe. He is the recipient of a MacArthur Fellowship and the Vilcek Prize among other awards and collaborates with leading artists such as cellists Yo-Yo Ma, Alisa Weilerstein, Maya Beiser and Matt Haimovitz; the Kamancheh virtuoso Kayhan Kalhor and percussionist Jamey Haddad; ensembles including the Atlanta Symphony, the Boston Symphony, the Chicago Symphony, Silk Road Ensemble and eighth blackbird; the artist Gronk, playwright David Henry Hwang, and directors Francis Ford Coppola and Peter Sellars. The latter staged critically acclaimed runs of *Ainadamar* at the Santa Fe Opera and Lincoln Center.

In January and February 2006 Lincoln Center presented a sold-out festival called “The Passion of Osvaldo Golijov,” featuring multiple performances of his major works, his chamber music, and late night programs of music dear to him. In 2007 he was named first composer-in-residence at the Mostly Mozart Festival. He has also been composer-in-residence at the Chicago Symphony Orchestra, Spoleto USA Festival, the Los Angeles Philharmonic’s Music Alive series, Marlboro Music, and Ravinia, Ojai, Trondheim and Holland festivals. For the 2012-13 season, Golijov holds the Richard and Barbara Debs Composer’s Chair at Carnegie Hall in New York. Golijov is Loyola Professor of Music at College of the Holy Cross in Worcester, MA, where he has taught since 1991. He also taught for several years at Tanglewood, has led workshops at Carnegie Hall with Dawn Upshaw and teaches in the summers at the Sundance Composers Lab.

Notes from the composer:

Carlos Gardel, the mythical tango singer, was young, handsome, and at the pinnacle of his popularity when the plane that was carrying him to a concert crashed and he died, in 1935. But for all the people who are seated today at the sidewalks in Buenos Aires and listening to Gardel’s songs on their radios, that accident is irrelevant, because, they will tell you, “Today Gardel is singing better than yesterday, and tomorrow he’ll sing better than today.”

In one of his perennial hits, “My Beloved Buenos Aires,” Gardel sings: “The day I’ll see you again/My beloved Buenos Aires,/ Oblivion will end,/There will be no more pain.” Omaramor is a

fantasy on “My Beloved Buenos Aires”: the cello walks, melancholy at times and rough at others, over the harmonic progression of the song, as if the chords were the streets of the city. In the midst of this wandering the melody of the immortal song is unveiled. Omaramor is dedicated to Saville Ryan, “whose fire transforms the world.”

Sha’atnez

Paul Schoenfield

Paul Schoenfield, a native of Detroit, began playing the piano at age six and wrote his first composition the following year. In addition to studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin, he holds an undergraduate degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. He held a teaching position in Toledo, Ohio, lived on a kibbutz in Israel and was a free-lance composer and pianist in the Minneapolis-St. Paul area before moving to Cleveland. He is now on the faculty of the University of Michigan School of Music, Theatre & Dance. Mr. Schoenfield has received commissions and grants from the NEA, the Ohio Arts Commission, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School — for its centennial — and many other organizations and individuals. Although he now performs infrequently, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. His recordings as a pianist include the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew.

This work was requested by a widow who wanted a piece based on her husband’s two favorite tunes: “Dark Eyes” and the Weigl song that Beethoven used in his Op. 11 trio. It was also requested that the work should be easy listening.

Sha’atnez (which translates most readily from the Hebrew or Coptic—the origins of the term are obscure—as “linsey-woolsey”) weaves together not only the bawdy Viennese melody adopted by Beethoven, but

also the famous Russian song, “Dark Eyes,” to astonishing effect. “These two melodies co-exist like a marriage made in heaven,” says Close Encounters With Music artistic director Yehuda Hanani, who has known Schoenfield since student days at the Marlboro Festival. “Paul is a little bit like Ravel. He combines mathematical precision with passionate folkloric elements. It’s on the edge and has the acerbic frenzy of music of modernity, but with wit, intelligence, and deep understanding of past traditions and techniques.

One idea of the biblical notion of sha’atnez is that mixing wool and linen upsets the environmental and/or metaphysical fabric of the universe. In combining popular, classical, high and low, it could be said that much of Schoenfield’s signature style is “sha’atnez,” that is a weaving and mixing, pastiche and superimposition spun into something classical music has rarely seen before him—that reinvigorates old forms.

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.

LISA EMENHEISER, pianist, is regarded as one of Washington DC’s most respected performing artists. She has been performing with the National Symphony Orchestra for the past 20 years, and appears as both their Pops pianist and acting principal keyboardist. A graduate of the Juilliard School, Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in many venues in DC, including the National Gallery, Phillips Collection, Smithsonian Institution, and the Kennedy Center. 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, the McLean Orchestra, and was one of the featured piano

soloists at the Kennedy Center’s Piano 2000 Festival. She was also a soloist for the Kennedy Center’s “Journey to America” Festival, and the NSO’s *Composer Portrait: Mozart*. Most recently, Lisa performed as soloist at Wolf Trap with the National Symphony Orchestra, premiering Tan Dun’s “Banquet” Concerto. An established chamber musician, Ms. Emenheiser has performed across the United States, as well as many international venues, including performances with some of the world’s most renowned artists. She is also an avid performer of contemporary music, and is 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. She has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled “Exploring Your Brain.” A committed teacher, she holds a private studio in her home.

LURA JOHNSON, piano, is a Steinway Artist and one of the Mid-Atlantic’s most prominent and sought-after ensemble pianists. Hailed as “brilliant” by the *Washington Post*, Ms. Johnson is celebrated for her passionate and insightful interpretations of the standard repertoire and esteemed by colleagues for her uncommon sensitivity and skill as a collaborative partner. Trained by luminaries Leon Fleisher and Robert McDonald, she is the Principal Pianist of the Delaware Symphony and has performed extensively as the pianist of choice for the Baltimore Symphony Orchestra since 2007. She has collaborated extensively in orchestral performances and recordings with Yo Yo Ma, Itzhak Perlman, Midori, Leila Josefowicz, and Jean-Yves Thibaudet, and has performed as soloist with the Baltimore and Delaware Symphonies. Ms. Johnson is Artistic Director of Baltimore chamber music series Music in the Great Hall, a well-established Baltimore area series which presents both emerging and established artists. Devoted to chamber music from an early age, her many recital partners include Baltimore Symphony concertmaster Jonathan Carney, with whom she has presented the complete Brahms violin sonata cycle, clarinetist Anthony McGill, cellist Amit Peled, and flutist Marina Piccinini. She is a founding member of two duos, the Jennings-Johnson Duo with flutist Christina Jennings, and Times Two with violinist Netanel Draiblate. Ms. Johnson is a committed teacher on the faculties of the Peabody Conservatory since 2001 and Georgetown University in Washington since 2013, where she teaches piano and directs the Chamber Music program.

CHRISTOPHER KENDALL, conductor and artistic director of the 21st Century Consort since 1975, 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. At Michigan, he has initiated “Arts Engine,” an interdisciplinary project involving the arts and engineering schools, which recently launched a national initiative involving leading U.S. academic institutions, Alliance for the Arts at Research Universities (A2RU). He is overseeing a \$25 million building/renovation of U-M music facilities, and has recently inaugurated a project to create a complete, definitive edition

of the works of George and Ira Gershwin at U-M. 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 recordings on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

EMILY NOËL, soprano, a native of Washington, D.C., earned her Master of Music in voice from Peabody Conservatory and her Bachelor of Music from the University of Maryland, College Park. She has appeared as a soloist with The Folger Consort, The Washington Bach Consort, The Bach Sinfonia, Orchestra of the 17th Century, Indiana University New Music Ensemble, Spire Chamber Ensemble, Norfolk Chamber Consort, Handel Choir of Baltimore, Santa Fe Desert Chorale, and the Washington National Cathedral's chamber vocal ensemble, Cathedra; and has performed at The Shandee Music Festival, Dumbarton Concerts, Peabody at Homewood, Indiana University New Frontiers Program, Brooklyn Academy of Music Opera House, and Santa Fe Chamber Music Festival. In recent seasons Ms. Noël has sung a wide range of operatic roles, notably Gilda in Verdi's *Rigoletto* with Ente Concerti Città di Iglesias (Sardinia, Italy), Nora in Vaughn Williams' *Riders to the Sea* at the Amsterdam Grachtenfestival (Netherlands), Iphis in Handel's *Jephtha* with American Opera Theater, and in selections from Guglielmi's *Debora e Sisara* at the Italian Embassy as part of the Anno Della Cultura Italiana. Ms. Noël is presently serving as an assistant professor of voice at Franklin & Marshall College in Lancaster, PA.

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 stud-

ied 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.

Next Program

Just Folk

SATURDAY, APRIL 26, 2014

The Consort closes the season as it began, celebrating two Smithsonian American Art Museum exhibitions in one concert: *20th century American Realism from the Sara Roby Foundation Collection* with works by Edward Hopper and others, and the upcoming, colorful, socially-minded folk art in *Ralph Fasanella: Lest We Forget*, in a program inspired by the artist's explorations and reflections of American society.

SHULAMIT RAN *Perfect Storm*

LUCIANO BERIO *Folk Songs*

AARON COPLAND *Appalachian Spring*

For Consort news and concert information, please visit the 21st Century Consort website at www.21stcenturyconsort.org and AmericanArt.si.edu/calendar.

21st Century Consort

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 Smithsonian Medal in honor of their long, successful association...and that was almost a quarter century ago! 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, 38 years of live concerts with hundreds of works are archived and can be heard on the Consort's web site at 21stcenturyconsort.org.

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