

Smithsonian American Art Museum Presents

21st CENTURY CONSORT

April 18, 2015

Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Lisa Emenheiser, piano
Dan Foster, viola
Mary Mackenzie, soprano
Susan Robinson, harp
Sara Stern, flute
Ko Sugiyama, violin
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, April 18, 2015

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 2014 - 2015 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from the Morris and Gwendolyn Cafritz Foundation, the National Endowment for the Arts, the Aaron Copland Fund for Music and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org



The audience is invited to join the artists in the lobby following the performance for conversation and refreshments.

Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall, Wang Jie, Jo Ann Gillula

Program Worlds Away

Sonata for Flute, Viola and Harp

Claude Debussy

1. Pastorale
2. Interlude
3. Finale

Mr. Foster, Ms. Robinson, Ms. Stern

My Song

Bright Sheng

Ms. Emenheiser

Sonata for Flute, Cello and Piano

Akira Miyoshi

1. Modere
2. Passacaille
3. Finale

Ms. Emenheiser, Ms. Stern, Ms. Young

INTERMISSION

And then I knew 'twas Wind

Toru Takemitsu

Mr. Foster, Ms. Robinson, Ms. Stern

Khse Buon

Chinary Ung

Ms. Young

A Silence Older than Love

Wang Jie

Ms. Emenheiser, Ms. Mackenzie, Mr. Sugiyama, Ms. Young

Program Notes and Texts

Sonata for Flute, Viola and Harp

Claude Debussy

With minor exceptions, Debussy's chamber works can be divided into two parts: The early, great *String Quartet Op. 10* was composed in 1893, just after the orchestral *Prelude à l'Après-midi d'un Faune*. Twenty-two years elapsed before the of the three sonatas *pour divers instruments* in 1915. These neo-classical works were originally to have formed the first half of a group of six sonatas (the standard number of pieces in a set from the early Italian violin sonatas through Beethoven's Op. 18 quartets to the six string quartets of Bartok), but Debussy's health failed before the project could be completed. The music of Couperin, master of *l'age classique* (the French term for the Baroque era), is often viewed as a precedent for these works, though the affinity may have been more one of musical patriotism than of stylistic identity.

Of these three late sonatas, the first, for flute, viola, and harp, is the most characteristically Debussian. Its ambiguity of harmony and form, fragmented, suspended phrases, and an almost pointillistic texture bear striking resemblance to earlier orchestral works such as *La mer* and *Prélude à l'après-midi d'un faune*. The scoring of the *Sonata for Flute, Viola, and Harp* was chosen with a particular tone color in mind and was to become one of those distinctive and original arrangements of instruments (like Schoenberg's *Pierrot Lunaire*, Messiaen's *Quartet for the End of Time* and Crumb's *Voice of the Whale*) that would launch an entire genre of compositions throughout the 20th century.

The third movement of the Sonata, in particular, recalls the influence of Eastern timbres and harmonies that influenced the composer's earlier works; Debussy had indeed been profoundly moved by his encounter with music of the East. Together, the three movements of the Sonata make up a work full of virtuosity and great charm, though the composer recognized the shadows of the younger Debussy in this work, writing poignantly in a letter in 1916: "The sound of it is not bad, though it is not for me to speak to you of the music. I could do so, however, without embarrassment for it is the music of a Debussy whom I no longer know. It is frightfully mournful and I don't know whether one should laugh or cry—perhaps both?"

My Song

Bright Sheng

The MacArthur Fellow Bright Sheng was born on December 6, 1955 in Shanghai, China, and moved to New York in 1982. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Distinguished Artist-in-Residence at Aaron Copland School of Music of Queens College, CUNY.

Sheng has collaborated with distinguished musicians such as Leonard Bernstein, Kurt Masur, Christoph Eschenbach, Charles Dutoit, Leonard Slatkin, Gerard Schwarz, David Robertson, David Zinman, Neeme Järvi, Robert Spano, Hugh Wolff, Yo Yo Ma, Peter Serkin, Emanuel Ax, Chao-Liang Lin, Yefim Bronfman, Evelyn Glennie, among others. He has been widely commissioned and performed by virtually all important musical institutions in North America, Europe and Asia, including the White House, the 2008 Beijing International Olympic Games, New York Philharmonic, Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, Royal Concertgebouw Orchestra, Orchestra de Paris, London BBC Symphony, Hamburg Radio Symphony, Danish National Symphony, San Francisco Opera, Lyric Opera of Chicago, Santa Fe Opera, New York City Opera, New York City Ballet, and the San Francisco Ballet.

His music ranges from dramatic to lyrical and is strongly influenced by the folk and classical music tradition from eastern and central Asia. Since 2000, he has been studying and researching the music phenomenon of the Silk Road culture. And he also has served as the Artistic Advisor to Yo Yo Ma's Silk Road Project Inc.

My Song was an inspiration of two folds: first, Peter Serkin's musicality and virtuosity, and second, my attachment to Chinese folk music. The phonetic pronunciation of "My Song" (m'ai-sang) in Chinese can coincidentally be translated as "pulsating voices." And my "m'ai-sang" (pulsating voices) is the folk music and dance music of my native land.

The prelude-like first movement, in folklore style, is constructed through the development of heterophony, a typical device in Oriental music. A humoristic and joyful folk song from Se-Tsuan inspired the second movement. The third movement is a savage dance in which the melody grows through a series of

“Chinese sequences.” This is a term of my own invention that describes a type of melodic development in Chinese folk music in which each repetition of the initial motive increases the number of notes, duration, and tessitura. The last movement evokes a lonely nostalgia.

–Bright Sheng

Sonata for Flute, Cello and Piano

Akira Miyoshi

Born in Tokyo in 1933, Akira Miyoshi began studying piano and composition at the age of three. After entering the primary school, he started studying violin with Kozaburo Hirai. In 1951 he entered the Department for French Literature at the University of Tokyo. While still continuing his studies, he was awarded the 1st Prize of the 22nd Japan Music Competition for *Sonata* in 1953 and the 3rd Otaka Prize as well as the Bunkacho’s Art Festival Incentive Prize for Concert for Piano and Orchestra in 1954. Since that time his compositions attracted a lot of attention within the Japanese music scene. He went to France in 1955 to study composition at the Conservatoire Nationale Supérieur de Musique in Paris with Henri Challan, Raymond Gallois Montblanc and also came to be strongly influenced by the works of Henri Dutilleul. After returning to Japan in 1957, he published numerous pieces, mainly symphonic works, chamber music, songs and choral works. Miyoshi died on October 4, 2013.

Among the composer’s works for chamber ensemble, including three string quartets and music for a wide variety of instrumental combinations, the *Sonata for Flute, Cello and Piano* is among the earliest to be published. It exhibits many of the neo-classical tendencies of the composer’s early work, and the strong influence of his French training. It’s hard to miss the expression of his own enthusiasm for performance, as a child prodigy on the piano, in the virtuosic challenges of the instrumental writing.

And then I knew ‘twas Wind

Toru Takemitsu

Toru Takemitsu (1931-1996) was a self-taught Japanese composer who combined elements of Eastern and Western music and philosophy to create a unique sound world. Some of his early influences were the sonorities of Debussy, and Messiaen’s use of nature imagery and modal

scales. There is a certain influence of Webern in Takemitsu's use of silence, and Cage in his compositional philosophy, but his overall style is uniquely his own. Takemitsu believed in music as a means of ordering or contextualizing everyday sound in order to make it meaningful or comprehensible. His philosophy of "sound as life" lay behind his incorporation of natural sounds, as well as his desire to juxtapose and reconcile opposing elements such as Orient and Occident, sound and silence, and tradition and innovation. From the beginning, Takemitsu wrote highly experimental music involving improvisation, graphic notation, unusual combinations of instruments and recorded sounds. The result is music of great beauty and originality. It is usually slowly paced and quiet, but also capable of great intensity. The variety, quantity and consistency of Takemitsu's output are remarkable considering that he never worked within any kind of conventional framework or genre. In addition to the several hundred independent works of music, he scored over ninety films and published twenty books.

Takemitsu had no important teachers, and his musical career really began with the formation of the *Jikken Kobo* (Experimental Workshop) to promote and perform mixed-media art works. It was Stravinsky's acclaim of the Requiem for strings in 1959 that launched Takemitsu's international career. The next few years produced a wide variety of works including Takemitsu's prolific film work, and numerous new music concerts and festivals that culminated in 1967 with a commission for the 125th anniversary of the New York Philharmonic. By this time, Takemitsu had begun using traditional Japanese instruments in his music, combining Eastern and Western music; Takemitsu's style was created from, and rooted in both.

And then I knew 'twas Wind title is derived from a line of poetry by Emily Dickinson:

"Like rain it sounded till it curved
And then I knew 'twas wind
It walked as wet as any wave
But swept as dry as sand."

Takemitsu wrote that the work "has as its subject the signs of the wind in the natural world and of the soul, or unconscious mind (or we could even call it 'dream'), which continues to blow, like the wind, invisibly, through human consciousness."

Set for the same instruments as Debussy's *Sonata* for flute, viola and harp *And then I knew 'twas Wind* is clearly a homage to Debussy. Not only is the sonata quoted directly, it remains ever present in the sounds and colors Takemitsu chose for the work.

Khse Buon

Chinary Ung

Chinary Ung is often associated with that group of Asian-born composers whose music incorporates aspects of eastern musical characteristics into a western classical music setting. For many years he was prevented from engaging directly with the source of his cultural heritage as his native country was being torn apart by the scourge of the Khmer Rouge. Indeed, as the people and culture of Cambodia were being systematically dismantled, Ung took it upon himself to rescue some facet of the traditional music he had known as a child, reflecting the qualities of responsibility and of hopefulness that are so strongly a part of Ung's personality.

Ung has become established as a major figure in American music, winning citations from virtually every major musical arts institution in his adopted country. For *Inner Voices* he was given the Grawemeyer Award, perhaps the most prestigious prize in music composition.

Ung's extensive orchestral catalog has been commissioned and performed by major orchestras throughout the United States and abroad, including those in Philadelphia, Louisville, Pittsburgh, Tokyo, Sydney, Basel, as well as the Saint Paul Chamber Orchestra, and the American Composers Orchestra. His work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts, and the Ford, Koussevitsky, Joyce, and Barlow Foundations. In 2014 he was given the John D. Rockefeller 3rd Award by the New York-based Asian Cultural Council.

In the years since the holocaust Ung has worked with numerous institutions and individuals who share his dedication toward preserving Cambodian culture and forging cultural exchanges between Asia and the West, such as The Asian Cultural Council. He was President of the Khmer Studies Institute in the U.S.A. between 1980-1985, and he is currently an advisor for the new Killing Fields Memorial and Cambo-

dian Heritage Museum of Chicago and a member of the Cambodian-Thai cultural committee.

He holds appointments at University of California, San Diego, where he is Distinguished Professor of Music, and at Chapman University, where he is a Chancellor Fellow and Senior Composer in Residence. His music is featured on recordings released on Bridge, CAMBRIA, CRI, New World, Argo, and oodiscs, among others.

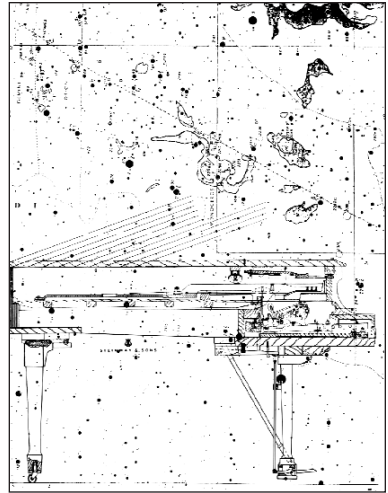
Composed in 1980, *Khse Buon* occupies a special position in Chinary

Ung's output. *Khse Buon* appears as a hopeful statement regarding the value of personal expression during a time when Cambodians had suffered tremendous losses. Its voice is plaintive, full of longing, and unabashedly emotional.

Khse Buon means 'four strings' in Khmer, referring to the four strings of the 'cello. One might appreciate a few things about the title. There exists a single string Cambodian lute called the *Khse Diev*, so perhaps the implication here is to invent a mythical four-stringed Cambodian instrument. The title 'four strings' removes the 'cello from a European cultural context, viewing the instrument as a physical object, a repository of possibilities, a sort of raw material for music making.

Ung has cited numerous influences in his string writing, including Indian *saranghi* music, which is characterized by drones and slides along with "tails"—flourishes appearing at the ends of phrases. Ung's work also refers to Japanese *koto* music along with the solo string playing of Chinese, Indonesian, and Khmer origins (like the aforementioned *khse diev*). Yet in *Khse Buon* Ung's approach appears fully formed and coherent. No mere patchwork of ecotourist appropriation, it displays a highly wrought, synthetic musical language that is indebted to East and West, but bound by neither.

—Adam Greene



A Silence Older than Love

Wang Jie

Born in Shanghai shortly after the Culture Revolution, Ms. Wang Jie was raised in an era of breathtaking economic and cultural expansion. She was a known piano prodigy by the age of five. A scholarship from Manhattan School of Music brought her to the US where she began her composition studies under the tutelage of Nils Vigeland and later with Richard Danielpour at the Curtis Institute of Music.

While a student, her tragic opera *Nannan* was showcased by New York City Opera's annual VOX festival. This led to the production of her chamber opera *Flown*, a meditation on lovers who must part, by Music-Theatre Group. The Emily Dickenson-inspired song cycle *I Died for Beauty* was featured at the opening ceremony of Beijing Modern Music Festival. Her piano trio *Shadow* dramatizes the inner life of an autistic child. It was featured by the New Juilliard Ensemble at the Museum of Modern Art and was subsequently presented by Continuum at Merkin Hall's "China in America."

Not yet 30 years old, Ms Wang won the coveted Underwood Commission, and her concert opera *From the Other Sky* was the centerpiece of the American Composers Orchestra's season opening concert at Carnegie Hall. During that same year, the Minnesota Orchestra, led by Osmo Vanska, performed her *Symphony No. 1* as part of "Future Classics" series. Most recently, *Oboe Concerto for the Genuine Heart of Sadness*, co-commissioned by The Koussevitzky Foundation in the Library of Congress and The League of Composers Orchestra, premiered at NYC's Miller Theater with NY Philharmonic's principal oboist Liang Wang as the Soloist.

From the beginning of her career, Jie has won enthusiastic critical response. *The New York Times* described *From the Other Sky* as "clear, lucid and evocative," and *Oboe Concerto* as "interesting things to say and intriguing ways to say them." Classicalsource.com thought her concert opera to be "far more fun than one is supposed to have at a concert of 'serious' music." Minnesota's Pioneer Press claimed that *Symphony No. 1* is "self-assured" and "fascinating." Reviewers have cited her music as "introspective" (*The New York Times*) and "scrupulously crafted composition that embraces both Chinese and Western modern classical expression" (*Pittsburgh Times Review*).

Ms. Wang is a publishing member of ASCAP. She is a member of Random Access Music—a composers' collective based in New York. She lives on Upper West Side with Pilot, a now exceedingly rare Sealyham terrier. Aside from composing, she is a semi-pro badminton player, a photographer, and a pitcher for a championship softball team in Manhattan. She pitches a 45 mph fastball, a changeup and a nasty screwball.

Notes from the composer:

The appeal of the feminine eroticism has been hard to resist. In moments of self-indulgence, I've collected numerous poems on females' most intimate desire. Sometimes, I accompanied the reading with a glass of Merlot. Other times, musical ideas began dropping in but who would want to work under the spell of mysterious pleasures? To be fair, the idea of a song cycle setting erotic poems earned a spot on my back burner. I told myself that when timing is right, I will be as ready as these poems.

Such happy timing did occur one winter evening, when Joshua and I pumped our stomachs full of Hungarian pastry, brain-storming ideas for this concert. Half a chocolate cake into the conversation, I hear voice coming out the icing: "Pierrot Lunaire will be on the second half." My guts began feeling warm and fuzzy from traveling back in time when I watched a live performance of Pierrot for the first time—the moon, the intoxicating sound world, mirrored by a bright rising moon at the opposite side of the shop window and a centurial interior noise recapitulating a Parisian corner cafe from the 1910's.

Two women poets. One hundred years apart. Never met. But they know each other's innermost heaven.

I was later reassured that the voice indeed came from Joshua, not the cake. I'd like to thank Joshua, for motivating me to compose this song cycle which occupies a special place in my heart, and to program it next to the monumental Op. 21. I also thank Emily Dickinson and June Sylvester Saraceno, both of whom I've never met, but they know everything about my innermost heaven.

I. WILD NIGHTS – WILD NIGHTS!

By Emily Dickinson

Wild Nights – Wild Nights!
Were I with thee
Wild Nights should be
Our luxury!

Futile – the Winds-
To a Heart in port-
Done with the Compass-
Done with the Chart!

Rowing in Eden-
Ah, the Sea!
Might I but moor – Tonight –
In Thee!

II. PALMS

By June Sylvester

The trees make their mark on the sky
Your name is on my breath
I want to kneel, feel my knees press
Into the earth, very close
The roots of trees
Are like ancient, strong fingers

A bird lifts into the evening sky
Another flies below
Then, as if moved by the same wing
They glide to rest on the same branch

The whorls and lines across old trees
Make rare palms against the sky
Signal a secret language
A silence older than love

Following the flight of birds
We see the sky more clearly
How horizon may join two worlds
The way a bird joins the sky
The way trees join the earth
The way we join each other

Yours are brown and strong
Like earth, like trees
When you pull me to you
I love, rising and rooted
The strength of earth below
Above, the free stretch of sky

—The Composer has obtained permission from the poet June Sylvester for use of *Palms* for this song cycle.

About the Artists

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.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber and solo playing, as well as teaching. After capturing the First Prize in both the William Primrose and Washington International Competition, Mr. Foster became a member of the National Symphony's viola section in 1993 and was appointed Principal by Music Director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the "International Principals" faculty at the Pacific Music Festival in Sapporo, Japan.

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 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 initiated "Arts Engine," an interdisciplinary project involving the arts and engineering schools, which subsequently launched a national initiative involving leading U.S. academic institutions, Alliance for the Arts at Research Universities (A2RU). In May 2011, he accompanied the U-M Symphony Band on its tour of China, is overseeing a major 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 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.

MARY MACKENZIE, a passionate performer of contemporary vocal music, has collaborated with Pierre Boulez, John Harbison, Richard Danielpour, and James Primosch, and works closely with young composers to develop and premiere new works for voice. As a chamber musician she has appeared with the American Contemporary Music Ensemble, the Chameleon Arts Ensemble of Boston, Collage New Music, the Continuum Ensemble, Ekmeles, the Da Capo Chamber Players, Fulcrum Point New Music Project, The Juilliard School's AXIOM Ensemble and New Juilliard Ensemble, Le Train Bleu, the Metropolis Ensemble, and the Talea Ensemble. Notable solo appearances include Harbison's *Closer to My Own Life* with the Albany Symphony; Elliott Carter's *Warble for Lilac Time* with the American Symphony Orchestra at Carnegie Hall; Jean Barraqué's *Chant Après Chant* with the Juilliard Percussion Ensemble at Alice Tully Hall; Boulez's *Improvisations sur Mallarmé Nos. 1 & 2* for the composer's 85th birthday celebration at Columbia University's Miller Theatre; Reinbert De Leeuw's *Im wunderschönen Monat Mai* at the Bravo Vail Festival; Héctor Parra's *Hypermusic: Ascension* at the Guggenheim Museum; Schoenberg's *String Quartet No. 2* with the Borromeo String Quartet; and *Pierrot Lunaire* at Town Hall Seattle and the Rockport Music Festival. Ms. Mackenzie made her professional opera debut as Despina in *Così fan tutte* with Madison Opera, and has appeared as the soprano soloist in Orff's *Carmina Burana* with the Grant Park Symphony Orchestra and the Phoenix Symphony. Ms. Mackenzie is a featured singer on Opera America's Songbook album, performing Richard Danielpour's *Homeward*. Upcoming recordings include James Primosch's *Sacred Songs and Meditations* with the 21st Century Consort, John Harbison's *Closer to My Own*

Life with the Albany Symphony, the debut recording of John Harbison's *Songs After Hours*, and a recording of cycles by Dan Crozier, John Harbison, James Primosch, and Ned Rorem with pianist Heidi Louise Williams.

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.

SARA STERN, a Washington, DC 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.

KKO SUGIYAMA is the Assistant Concertmaster of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra. He is also a member of the Kings St. Quartet (one of the Kennedy Center's Education Department's In School Ensemble/ISE and a violin faculty member of the Washington Conservatory of Music. As soloist and /or chamber musician, Ko has performed in North America, Europe, Asia and has collaborated with artists including members of the Tokyo and Keller String Quartets, Paul Katz, Nicholas McGegan, Jeremy Denk, Daniel Blumenthal, Beatrice Berrut, and Ole Akahoshi. He has performed at Lincoln Center's Alice Tully Hall and the 92nd St Y's Kauffman Concert Hall in New York City, the John F. Kennedy Center in Washington, DC, Severance Hall in Cleveland, OH, among others. Ko received his Bachelors from the Cleveland Institute of Music while studying under Paul Kantor and was also a member of the CIM Intensive Quartet Seminar receiving coach-

ings from Peter Salas and the Cavani String Quartet. He continued on with his studies at the Juilliard School receiving his Masters of Music studying with Masao Kawasaki along with chamber music coachings from Fred Sherry, Sylvia Rosenberg, and Daret Adkins. Previous to being assistant concertmaster of the Kennedy Center Opera House Orchestra/ Washington National Opera Orchestra, Ko spent four years as a fellow with the New World Symphony under artistic director Michael Tilson Thomas in Miami Beach, Florida.

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

Stay tuned for the announcement of the Consort's 2015-2016, 40th anniversary season. Sign up to receive information and register to win a raffle for our gift basket.

For Consort news and ticketing 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—including 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...and that was 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, 40 years of live concerts with hundreds of works are archived and can be heard on the Consort's website at 21stcenturyconsort.org.

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Sherry & Wilbert Mahoney
Anthony Manzo &
Rachel Young Manzo
Dorothy Marschak
Janice & Andrew Molchon
Eugene O'Brien
Victoria O'Reilly
Patricia Orend
Lambert & Jan Orkis

Vivienne Patton
Hunt Prothro, Jr.
Keith Roberts &
Diane Epperson
Albert & Mary Salter
Boyd Sarratt &
Lisa Emenheiser
Morris Schapiro
Bob & Carol Schwartz
David & Sylvia Silver
Murray Spalding
Movement Arts
James Stern &
Audrey Andrist
William W. & Sue Taylor
Doris Tennyson
Tom & Liz Wehr
James Willey
Katherine Williams
Derek Yale
Wendel Yale &
Louise Seirmarco

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