



Smithsonian American Art Museum Presents
21st CENTURY CONSORT
February 6, 2016
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
Lee Hinkle, percussion
Lura Johnson, piano
Jenny Lin, piano
Mike Ranelli, percussion
Lucy Shelton, soprano

Mark Huffman, recording engineer
Kevin McKee, stage manager

Saturday, February 6, 2016
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 2015 - 2016 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, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

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presents

Pre-Concert Discussion

Christopher Kendall, Eugene O'Brien, Jo Ann Gillula

Program Crosscurrents

Close Harmony Eugene O'Brien
Ms. Emenheiser, Ms. Johnson

Sonata for Two Pianos and Percussion Bela Bartok
I. Assai lento – Allegro troppo
II. Lento, ma non troppo
III. Allegro non troppo
Ms. Emenheiser, Ms. Lin, Mr. Hinkle, Mr. Ranelli

INTERMISSION

Circles Luciano Berio
I. Stinging gold swarms
II. riverly is a flower
III. n(o)w
IV. riverly is a flower
V. stinging gold swarms
Ms. Robinson, Ms. Shelton, Mr. Hinkle, Mr. Ranelli

Hallelujah Junction John Adams
Ms. Emenheiser, Ms. Lin

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

Program Notes and Texts

Close Harmony

Eugene O'Brien

Eugene O'Brien is the recipient of the Award in Music of the American Academy of Arts and Letters, the Rome Prize of the American Academy in Rome, as well as awards from BMI, ASCAP, the League of Composers, and the International Society for Contemporary Music. He has received Guggenheim, Rockefeller, Fulbright, National Endowment for the Arts and other fellowships, and has been commissioned by the Fromm Foundation at Harvard University, the Serge Koussevitzky Foundation in the Library of Congress, the Meet-the-Composer / Lila Wallace Reader's Digest Fund, and by many American, Asian and European performers and ensembles.

Mr. O'Brien's music has been heard in concerts by the Cleveland Orchestra, the Italian Radio (RAI) Orchestras of Rome and Turin, the Omaha Symphony, as part of the Saint Louis Symphony Discovery series, the Louisville Orchestra New Dimensions series, and in numerous other concerts and festivals throughout this country and abroad. Recorded on the CRI, Golden Crest, Crystal, Capstone, Indiana University and other labels, his works are published by Codex Nuovo, G. Schirmer, and Boosey & Hawkes. Biographies and descriptions of his work are included in *The New Groves Dictionary of American Music*, *Baker's Biographical Dictionary of Musicians*, and *The Harvard Biographical Dictionary of Music*. Additional information is available at www.codexnuovo.com.

Also active in the performance of new music, Mr. O'Brien co-founded the Cleveland professional new music ensemble Reconnaissance in 1978 and was associated with the group until 1984. In 1985-87 he served on the production board of the Contemporary Music Forum in Washington, DC, and directed the Indiana University New Music Ensemble from 1991 to 1993.

Mr. O'Brien studied composition with Robert Beadell, Bernd Alois Zimmermann, John Eaton, Iannis Xenakis and Donald Erb. He received undergraduate and graduate degrees from the University of Nebraska, undertook post-graduate studies at the Staatliche Hochschule für Musik in Köln, Germany as a Fulbright scholar, and received his doctoral degree from Case Western Reserve University/Cleveland

Institute of Music. Mr. O'Brien has been a member of the faculty at the Indiana University School of Music since 1987, was chair of the composition department from 1994 to 1999, and is currently the school's executive associate dean. He previously served as composer-in-residence at the Cleveland Institute of Music and as chair of the composition and theory departments in the School of Music of the Catholic University of America in Washington, DC.

Close Harmony (1986)

The composer writes:

Close Harmony is a brief nine-minute un-serious sometimes whimsical etude for two pianos. In the first of two double meanings, the title refers to the close-position major and minor triads and commonplace I-IV-V-I harmonic progressions that form the core of the piece, a very ordinary and even banal vocabulary familiar to every first-year music theory student and fan of three-chord rock-'n-roll. This simple syntax eventually erupts into melodies and dense chords that encompass all twelve pitches of the chromatic scale, a complex vocabulary entirely at odds with the simple triads from which it sprouted.

At the same time, *Close Harmony* presents very serious rhythmic challenges for the performers and is a *tour de force* of ensemble coordination and keyboard acrobatics—all of which suggests the second meaning of the title: the close, intense ensemble coordination demanded of the two pianists.

Close Harmony was commissioned by the Fine Arts Duo of Cleveland and was given its premiere by the Duo in 1986.

Sonata for Two Pianos and Percussion

Bela Bartok

Béla Bartók was born in the Hungarian town of Nagyszentmiklós (now Sînnicolau Mare in Romania) on 25 March 1881, and received his first instruction in music from his mother, a very capable pianist; his father, the headmaster of a local school, was also musical. After his family moved to Pressburg (now Bratislava in Slovakia) in 1894, he took lessons from László Erkel, son of Ferenc Erkel, Hungary's first important operatic composer, and in 1899 he became a student at the Royal Academy of Music in Budapest, graduating in 1903. His teachers there were János Koessler, a friend of Brahms, for composition and

the *Sonata for Two Pianos and Percussion* represents the culmination of Bartók's experiments with those sonorities.

The work has three movements—the first nearly as long as the remaining two combined—that move from complexity and harmonic daring to radiant exuberance. Bartók's students said he described the opening as the creation of a cosmos evolving out of formlessness and timelessness, eventually settling into music of combusive energy and powerful rhythmic drive. The middle movement is pure night music, a characteristic feature of Bartók's writing, both edgy and dreamy, filled with suggestions of sounds of nature, followed by a robust finale filled with the lilt of simple folk music.

The composer writes:

The first movement opens with a slow introduction which anticipates a motive of the *Allegro*. The *Allegro* movement itself, in C, is in sonata form. The exposition presents the principal subject group, consisting of two themes (the second of which has already been mentioned in connection with the introduction); then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. The development section, after a short transition with fourths overlaying each other, consists basically of three sections. The first of these uses the second theme of the principal subject group, in E, as an ostinato motive, above which the imitative working-out of the first theme of the principal group takes on the character of an interlude. After this, the first section—with the ostinato in G-flat and inverted—is repeated in greatly altered form. The recapitulation has no real final section; this is replaced by a fairly extensive coda which (with a fugato opening) is based on the concluding theme, to which the principal theme is eventually added. The second movement, in E, is in simple ternary form, *a b a*. The third movement, in C, represents a combination of rondo and sonata form. Between the exposition and the reprise there appears a new thematic group fashioned from two motives of the first theme, treated in imitation. The coda, which dies away pianissimo, concludes this movement and the work.

Circles

Luciano Berio

Luciano Berio, (1925 – 2003) was an Italian musician, whose success as theorist, conductor, composer, and teacher placed him among the leading representatives of the musical avant-garde. His style is notable for combining lyric and expressive musical qualities with the most advanced techniques of electronic and aleatory music. Berio studied composing and conducting in Milan, and in 1952 he received a Koussevitzky Foundation scholarship at Tanglewood, MA, where he studied under the influential composer Luigi Dallapiccola. He founded the Studio di Fonologia Musicale at Milan Radio in 1954, and under his direction until 1959 it became one of the leading electronic music studios in Europe. In all his work Berio's logical and clear constructions are highly imaginative and poetic, drawing elements of style from such composers as Igor Stravinsky and Anton Webern.

Berio's ancestors were all musicians ever since the 18th century. He was born in a small town, Oneglia, where his grandfather and his father played the organ in a local church and also composed. While Ernesto Berio was an ardent admirer of the Duce, his son was an equally ardent antifascist—ardent and furious: he could not forgive Mussolini for falsifying history, specifically suppressing the works of the pioneering composers of the 20th century. Berio was convinced of the need for young composers to come to terms with the achievements of their predecessors by studying their scores and writing music in various styles.

Berio and Bruno Maderna together established a journal, *Incontri musicali* (1956-1960) a title which they also gave to a concert series, with Boulez, Scherchen, Maderna among the conductors. ("We had many enemies. I remember on one occasion, when Boulez was conducting, it came to a scuffle so that the police had to intervene.") Over the years and decades, Luciano Berio grew to become a towering figure in international musical life. Similarly to a handful of other composers, all born in the 1920's (including Boulez and Luigi Nono), whatever he produced became an historic musical milestone.

In addition to composing, Berio also taught at a number of institutions, including the Juilliard School in New York City (1965–71) and Harvard University (1993–94). In 2000 he became president and artis-

tic director of the Accademia Nazionale di Santa Cecilia, posts he held until his death.

Circles (1960)

Writing music, Luciano Berio once said, is like taking a trip. “You can fly; you can walk,” he explained. “You can observe the small things or the large views.” He cites the analogy of the hedgehog and the fox. “The fox knows everything. The hedgehog knows only one big thing.” He continues: “I think I am a fox. I am in good company: Stravinsky, Picasso. But Mallarme, Webern, Mondrian: they are hedgehogs. The fox is involved with many aspects of life; the hedgehog creates his own space. The fox lives a life of the moment; the hedgehog lives a rarefied, more indirect life, but that is also very beautiful.”

Although Berio is indeed Picasso-like in his inexhaustible appetite for art and life, he has also been single-minded throughout his career in his fascination with the connection between words and music, and the distinction between words as information and words as sheer sounds. *Circles*, his setting of three poems by E. E. Cummings, is his first great landmark in this life-long exploration, and one of the cornerstones of a virtuosic new vocalism in recent music. In composing *Circles*, Berio identified with the way Cummings examines and dissects language, often stopping simply to relish its individual sounds. “Sometimes the visual aspect of the Cummings poems reminds me of a battlefield,” Berio has written. While working on *Circles* he became particularly intrigued with the way that “different elements of the words copulate with one another to form new words.”

In *Circles*, as Berio’s title implies, language gradually merges with music, and then becomes language again—words dissolve into musical sounds and emerge again as words, to complete the circle. There are other transformations as well. Throughout the course of the piece, the performers’ roles begin to blend. Slowly the voice aspires to the quality of purely instrumental sounds, while the instrumentalists eventually imitate the vocal music—and, at the very end, even begin to sing themselves. To dramatize how the vocalist and the players gradually enter each other’s world, the singer moves around the stage, drawing ever closer to her colleagues. Once the percussionists start to sing, the four performers have become one, as Berio says, and the circle is closed.

The blueprint for Berio’s score is itself circular. Berio picked three Cummings poems that show language in varying degrees of disintegration, and arranged them in a loop, moving from the simplest to the most complex, and then back again, in the order 1-2-3-2-1. (Thus the first and second poems are twice set to music.) To underline the gradual breakdown from distinct words to individual sounds, the vocal music moves from highly ornamented lyricism to blunt syllabic singing into a kind of speech-song, and, finally, to speech itself. And then, of course, back again, to complete the circle. (The symbolism of the circle is so pervasive in this work that Berio was hardly surprised when even the copyright number assigned to his publisher was circular: Universal Edition No. 13231.)

Movements I and V:

stinging
gold swarms
upon the spires
silver
 chants the litanies the
great bells are ringing with rose
the lewd fat bells
 and tail
wind
is dragging
the sea
with dream
-s

Movements II and IV:

riverly is a flower
gone softly by tomb
rosily gods whiten
befall saith rain

anguish
of dream-send is
hushed
in

moan-loll where
night gathers
morte carved smiles

cloud-gloss is at moon-cease
soon
verbal mist-flowers close
ghosts on prowl gorge
sly slim gods stare

Movement III:

n(o)w
the
how
dis(appeared cleverly) world
is Slapped:with:liGhtninG
!
at
which (shaL)lpounceupcrackw(ill) jumps
of
ThuNdeRB
LoSSo!M iN
-visablya mongban(gefrag-
ment ssky?wha tm)eani ngl(essNessUn
rolli)ngl yS troll s(who leO v erd)oma insCol
Lide.!high
n,O,w :
theraIncomIng
o all the roofs roar
drownInsound(
&
(we(are like)dead
)Whoshout(Ghost)atOne(voiceless)O
ther or im)
pos
sib(ly as
sleep)
But !look—
s
U
n;starT birDs(IEAp)Openi ng
t hing ; s(
-sing
)all are aLl(cry aLL See)o(ver All)Th(e grEEEn
?earthH)N,ew

Hallelujah Junction

John Adams

Composer, conductor and creative thinker John Adams was born and raised in New England. He learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and heard his first orchestral pieces performed while still a teenager. After graduating from Harvard, he moved in 1971 to the San Francisco Bay area where he has lived ever since.

Adams' orchestral scores are among the most frequently performed and influential compositions by an American since the era of Copland and Bernstein. Works such as *Shaker Loops*, *Harmonielehre*, *Short Ride in a Fast Machine* and his *Violin Concerto* are by now staples of the symphonic repertoire. His operas and oratorios including *Nixon in China*, *The Death of Klinghoffer*, *El Nino* and *Doctor Atomic*, many with themes drawn from recent American history, have made a significant impact on the course of contemporary opera.

Among his recent works are the Passion oratorio *The Gospel According to the Other Mary*, *Absolute Jest* (for string quartet and orchestra, based on fragments of Beethoven) and the new *Saxophone Concerto*, written for soloist Tim McAllister [recently hired to the University of Michigan faculty by Christopher Kendall]. In March of this year Leila Josefowicz introduces *Scheherazade.2*, a “dramatic symphony for violin and orchestra” with Alan Gilbert and the New York Philharmonic.

Adams has received honorary doctorates from Yale and Harvard, as well as from Cambridge University in England and from the Juilliard School. *On the Transmigration of Souls*, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, received the 2003 Pulitzer Prize in Music. Adams is also a highly esteemed and provocative writer. He is a frequent contributor to the *New York Times Book Review* and has written for *The New Yorker* and *The London Times*. *Hallelujah Junction*, his much praised volume of memoirs and commentary on American musical life, was named one of “the most notable books of 2008” by the *New York Times*. The official John Adams website is www.earbox.com.

Hallelujah Junction (1998)

The composer writes:

Hallelujah Junction is a small truck stop on Highway 49 in the High Sierras on the California-Nevada border near where I have a small cabin. For years I would pass through in my car, wondering what piece of music might have a title like “Hallelujah Junction.” It was a case of a good title needing a piece, so I obliged by composing this work for two pianos. Two pianos is a combination that’s long intrigued me, and the pairing plays important roles in both “Common Tones in Simple Time” and “Grand Pianola Music.” What attracts me is the possibility of having similar or even identical material played at a very slight delay, thereby creating a kind of planned resonance, as if the sonorities were being processed by a delay circuit. The brilliant attacks and rich ten-fingered chords of the grand pianos suggest endless possibilities for constructing an ecstatic, clangorous continuum, the effect of which could not be achieved with any other sonorous instrument.

I begin with only the “__lle-lu-jah” of the title (a Hebrew word), a three-syllable exclamation that bounces back and forth between the two instruments until it yields to a more relaxed and regular figuration of rolling 16ths. The harmonies are essentially modal, staying exclusively in the flat regions of the circle of fifths.

Eventually the rambling, busy patter of 16ths gives way to a passage of dry, “secco” chords that punctuate the musical surface like karate chops until they too give way, this time to the serene middle movement. Here the “__lle-lu-jah” motif of the opening is gently transformed and extended above a quiet fabric of repeated triplets. These triplets become the main event as the movement tightens up and energy increases, leading into the final section. Here I take advantage of the acoustically identical sounds of the two pianos to make constant shifts of pulse (“Is it in two? Or is it in three?”). This ambiguity produces a kind of giddy uncertainty as the music pings back and forth in bright clusters.

The final moments of *Hallelujah Junction* revel in the full onomatopoeic possibilities of the title. We get the full four-

syllables—the “Hallelujah”—as well as the “junction” of the by-now crazed pianists, both of them very likely in extremis of full-tilt boogie.

Hallelujah Junction was composed for my friends Grant Gershon and Gloria Cheng, who first performed it at the Gerry Center in Brentwood, California in April of 1998. It was dedicated to Ernest Fleischmann, for many years the guiding light of musical culture in Los Angeles.

About the Artists

LISA EMENHEISER, pianist, has been performing with the National Symphony Orchestra for the past 25 years. A native of Washington, D.C., Ms. Emenheiser began her piano studies at the age of four and made her debut at the age of seventeen performing the Grieg *Piano Concerto* with the Baltimore Symphony Orchestra and the “President’s Own” United States Marine Band. She has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and many Washington, D.C. venues, and 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 soloists at Kennedy Center’s Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center’s “Journey to America” Festival, and NSO’s *Composer Portrait: Mozart*. An established chamber musician, she has collaborated with some of the world’s finest soloists, and has performed across the United States and in Europe with concerts in London, Manchester, Berne, Haifa, Nice, Mexico City, Zagreb and Ljubljana. She has also performed in numerous summer music festivals, including Aspen, Hidden Valley, Strings in the Mountains, Penn-Alps, Garth Newell and Masterworks. Her extensive orchestral performances include tours with the NSO in Europe and in multiple American residencies. An avid performer of contemporary music, Ms. Emenheiser is pianist for the 21st Century Consort and a founding member of Opus 3 Trio. Additionally, she was featured on national television as an expert artist commentator and performer in the PBS documentary “Exploring Your Brain,” in which she performed Ginastera’s *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. A committed teacher, Ms. Emenheiser holds a private studio in her home. She has recorded for Bridge, Decca, Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Jubal House labels.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida, summa cum laude and the Uni-

versity 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.

LURA JOHNSON, pianist, is a Steinway Artist and the recent Second Prizewinner, as a member of Duo Baltinati with cellist Ilya Finkelshteyn, of the 2015 International Johannes Brahms Competition Chamber Music Division. 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, Brian Stokes Mitchell, and Jean-Yves Thibaudet, and has performed as soloist with the Baltimore and Delaware Symphonies. Ms. Johnson’s discography includes 11 commercially released discs on the Foxridge, Naxos, Innova, Centaur, Albany, and Azica labels. Her 2010 recording of Arvo Pärt’s *spiegel im spiegel* was featured in the official teaser trailer for the 2013 Warner Brothers film *Gravity*, directed by Alfonso Cuarón and starring George Clooney and Sandra Bullock. Ms. Johnson can also be heard on several recordings released by the Baltimore Symphony Orchestra, including Naxos’ Grammy nominated release of the Bernstein Mass, on which she played principal keyboard. Her first solo CD, *Turning*, was released in summer of 2014. Ms. Johnson has taught piano at the Peabody Conservatory since 2002 and from 2013-2015 was Director of Chamber Music at Georgetown University in Washington. She also teaches at Apple Hill Chamber Music Festival in New Hampshire.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following ten years (2005-2015) at the school’s helm. Among other accomplishments as dean at Michigan, he was responsible for establishing the University of Michigan Gershwin Initiative, for re-instituting international touring, for the funding and design of a \$30M expansion/renovation of the music building, and for launching the in-

terdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his work with 21st Century Consort since 1975, he founded the Folger Consort, in residence at the Folger Shakespeare Library since 1977, and is its co-director and lutenist. Mr. Kendall served as Director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development at the School and its move to the Clarice Smith Performing Arts Center. Associate Conductor of the Seattle Symphony from 1987 to 1992 and Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts from 1993 to 1996, Mr. Kendall has guest conducted many orchestras and ensembles in repertoire from the 18th to the 21st centuries. His recordings can be heard on the Albany, Arabesque, ASV, Bard, Bridge, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

JENNY LIN, pianist, is admired for her adventurous programming and charismatic stage presence. Her orchestral engagements have included the American Symphony Orchestra, NDR and SWR German Radio orchestras, and Orchestra Sinfonica Nazionale della RAI. Her concerts have taken her to Carnegie Hall, Avery Fisher Hall, Kennedy Center, MoMA, and National Gallery of Art, appearing at Festivals such as Mostly Mozart, BAM’s Next Wave, Spoleto/USA, Kings Place London, Chopin Festival Austria, and Schleswig-Holstein Festival Germany. Since 2000, Ms. Lin’s discography includes more than 20 recordings on Steinway & Sons, Hänssler Classic, eOne, BIS, New World and Albany Records. She is also the central figure in “Cooking for Jenny” by Elemental Films, a musical documentary portraying her journey to Spain. Other media appearances include CBS Sunday Morning, NPR Performance Today, and “Speaking for Myself”, a film about Manhattan as seen through the eyes of eight contemporary artists by filmmaker Bert Shapiro. Born in Taiwan and raised in Austria, Ms. Lin studied at the Hochschule für Musik in Vienna, the Peabody Conservatory in Baltimore and the Fondazione Internazionale per il pianoforte in Como, Italy. She holds a bachelor’s degree in German literature from The Johns Hopkins University.

MIKE RANELLI, percussion, performs with many of Washington’s leading ensembles, including the National Symphony Orchestra, The Washington Chorus, Washington National Opera, Choral Arts Society of Washington, National Gallery Orchestra, Washington Symphonic Brass, and the Eclipse Chamber Orchestra. He also performs with the Annapolis Symphony, Annapolis Chorale, Maryland Symphony, Richmond Symphony and the National Philharmonic. He has played under the batons of such notable conductors as Lorin Maazel, Neemie Jarvi, Leonard Slatkin, Christoph Eschenbach, and Erich Kunzel. Mr. Ranelli has performed in the pit for over two dozen theatre productions, including the national touring production of *The Producers* and numerous shows at Olney Theatre. As an educator, Mr. Ranelli directs the Annapolis Area Christian School percussion program as well as the jazz

band. He founded the AACMS Summer Percussion Camp in 2011. A graduate of the Eastman School of Music, Mr. Ranelli served as principal percussionist of the renowned Eastman Wind Ensemble on their 1994 concert tour of Japan. He is a member of the Vic Firth Education Team, and serves as treasurer of the Maryland/Delaware chapter of the Percussive Arts Society.

LUCY SHELTON, soprano, winner of two Walter W. Naumburg Awards—for chamber music and solo singing—enjoys an international career generously marked by prestigious performances. As one of the foremost interpreters of today's composers, Ms. Shelton has premiered over 100 works, including Elliott Carter's song cycle *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Sparrows and Magabunda*, Poul Ruders' *The Bells*, Stephen Albert's *Flower of the Mountain* and Robert Zuidam's opera *Rage d'Amours*, all of which were written for her. She has premiered Grisey's *L'Icone Paradoxiiale* with the Los Angeles Philharmonic; sung Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; appeared in London, Vienna and Berlin with Kurtág's *The Sayings of Peter Bornemisza* with pianist Andras Schiff; and made her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*. She has appeared with major orchestras worldwide, including Amsterdam, Boston, Chicago, Cologne, Denver, Edinburgh, Helsinki, London, Los Angeles, Melbourne, Minnesota, Munich, New York, Paris, St. Louis, Stockholm, Sydney and Tokyo. Ms. Shelton has exhibited special skill in dramatic works, including Berio's *Passaggio* with the Ensemble InterContemporain, Tippett's *The Midsummer Marriage* (for Thames Television), Dallapiccola's *Il Prigioniero* (her BBC Proms debut), Rands' *Canti Lunatici* and staged performances of Schoenberg's *Pierrot Lunaire* (with Da Camera of Houston and eighth black-bird). Her diverse recordings showcase works of Adolphe, Albert, Benson, Carter, Crawford Seeger, Del Tredici, Goehr, Karchin, Kim, Knussen, Messiaen, Rands, Schoenberg, Schwantner, Stravinsky and Ung, and include performances on the Deutsche Grammophon, Bridge, Albany and many other labels. Ms. Shelton coaches privately at her studio in New York City, and is on the vocal faculty of the Tanglewood Music Center and the Manhattan School of Music's Contemporary Performance Program; she has received Honorary Doctorates from Pomona College and the Boston Conservatory. Ms. Shelton's primary mentor was the legendary mezzo soprano, Jan de Gaetani.

21st Century Consort

Founded in 1975 and presenting its first public concert in the Lincoln Gallery of the then-National Gallery of Fine Arts—now the Smithsonian American Art Museum (SAAM)—the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978, performing for many years at the Hirshhorn Museum and Sculpture Garden. In its annual

series at SAAM, where it is ensemble-in-residence, 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 Smithsonian 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 and soloists 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.

Future Programs

Icons ■ MARCH 12, 2016

CHARLES IVES – *Largo*
ANDREA CLEARFIELD – *Convergence*
GEORGE CRUMB – *Voice of the Whale*

JAMES PRIMOSCH – *Icons*
JOSEPH SCHWANTNER – *Sparrows*

Imaginary Landscapes ■ APRIL 30, 2016

STEPHEN ALBERT – *Sun's Heat*
JOHN CAGE – *Imaginary Landscapes II*
PAUL SCHOENFIELD – *Café Music*

SHULAMIT RAN – *Mirage*
DANIEL THOMAS DAVIS – *To Canaan's Fair and Happy Land*
STEPHEN ALBERT – *Flower of the Mountain*

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



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Kindel

David & Sylvia Silver

Nancy Dalzell

Jeanne Krohn & Bob Wade

James Slater

Dennis Deloria &

Willard & Carolyn Larkin

Bill & Diane Smart

Suzanne Thouvenelle

Harald & Nancy Kingsbury

Murray Spalding

Diane Epperson

Leuba

Movement Arts

Freddie Mac employee giving

Rev. Jeanne MacKenzie

James Stern &

David Froom & Eliza Garth

Sherry & Wilbert Mahoney

Audrey Andrist

James & Jo Ann Gillula

Anthony Manzo &

William W. & Sue Taylor

Michael Greene

Rachel Young Manzo

Doris Tennyson

Stefanie Greene

Dorothy Marschak

Tom & Liz Wehr

Gloria Shaw Hamilton

Eileen Mason

James Willey

Michael Hamilton &

Janice & Andrew Molchon

Katherine Williams

Myung Nam

Linda & John Naas

Derek Yale

Maija Hay

Eugene O'Brien

Wendel Yale &

Winslow & Francine

Victoria O'Reilly

Louise Seirmarco

Hayward

Patricia Orend

Carol Herwig &

Lambert & Jan Orkis

George Morgan

Vivienne Patton

Hunt Prothro, Jr.

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