

Smithsonian American Art Museum Presents
21st CENTURY CONSORT
March 12, 2016
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Lisa Emenheiser, piano
Dan Foster, viola
Sarah Fuller, harp
Lee Hinkle, percussion
Mary Mackenzie, soprano
Alexandra Osborne, violin
Sara Stern, flute
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, March 12, 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 dedicates this evening's concert to our wonderful friend and colleague Jo Ann Gillula, who, as Chief of External Affairs of the Smithsonian American Art Museum, was instrumental in establishing the Consort's residency and has been an invaluable collaborator and supporter. We wish her every happiness in her retirement, and look forward to her return visits to future Consort concerts.



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

Smithsonian American Art Museum
presents

Pre-Concert Discussion

Christopher Kendall, Andrea Clearfield, James Primosch

Program

Icons

Largo Charles Ives

Mr. Cigan, Ms. Emenheiser, Ms. Osborne

Convergence Andrea Clearfield

Ms. Emenheiser, Mr. Foster

Voice of the Whale George Crumb

Ms. Emenheiser, Ms. Stern, Ms. Young

INTERMISSION

Icons James Primosch

Mr. Cigan, Ms. Emenheiser

Sparrows Joseph Schwantner

Mr. Cigan, Ms. Emenheiser, Mr. Foster, Ms. Fuller, Mr. Hinkle,
Mr. Kendall, Ms. Mackenzie, Ms. Osborne, Ms. Stern, Ms. Young

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

Program Notes and Texts

Largo

Charles Ives

Born in Danbury, Connecticut in 1874, Charles Ives at age 12 played organ in a local church, and two years later his first composition was played by the town band. From these origins, he went on to pursue one of the most extraordinary and iconoclastic careers in American music history. Both a successful businessman and a composer, Ives's vast compositional output qualifies him as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought an idiosyncratic and individualistic musical voice through astonishingly innovative means. A fascination with bi-tonality, poly-rhythms, and quotations of popular music was nurtured by his father, a band leader and music teacher who Ives later recognized as the primary creative influence on his musical language. He drew from European music techniques that interested him, while experimenting with tone clusters, microtonal intervals, and elements of chance in music. Studies at Yale with Horatio Parker cultivated a control over large-scale forms.

Ironically, much of Ives's work would not be heard until his health-related withdrawal from music and business. The conductor Nicolas Slonimsky, music critic Henry Bellamann, pianist John Kirkpatrick and the composers Lou Harrison and Henry Cowell all played key roles in introducing Ives's music to a wider audience. In 1947, Ives was awarded the Pulitzer Prize for his *Symphony No. 3*, finally according him much-deserved international recognition. By his death in 1954, his music had experienced a transformation from obscurity to a position of unparalleled prominence among the world's most distinguished institutions and performers.

Largo was a transcription of a movement "borrowed" from an early violin sonata in which it was replaced with a movement characteristically based on a then-popular favorite, *The Old Wooden Bucket*. Around 1902, Ives transformed the movement yet again into the *Largo for Violin, Clarinet, and Piano*, and may have incorporated it in that form into a larger trio for those instruments which has unfortunately not survived. More than in just its remarkable idiom for its day, the *Largo* is also decidedly progressive in the single long arch of its formal

conception, beginning and ending quietly with an expressive and wide-ranging melody over a gentle piano accompaniment, but rising to considerable expressive ardor in its central section, following the introduction of the clarinet. The *Largo*, like Ives himself, is craggy and uncompromising, a brief gem by the quintessential American icon.

Convergence

Andrea Clearfield

Andrea Clearfield (b. 1960) is an award-winning and prolific composer of music in virtually every stage and concert medium, performed widely in the U.S. and abroad. Among her 125 works are ten cantatas, including *Tse Go La* for double chorus, electronics and chamber orchestra, incorporating Tibetan melodies that she has documented in the remote Himalayan region of Lo Monthang, Nepal. She is currently writing an opera on the life of the Tibetan yogi Milarepa. Dr. Clearfield was awarded fellowships at the American Academy in Rome, the Rockefeller Foundation's Bellagio Center, Civitella Ranieri, Yaddo, the MacDowell Colony and the Virginia Center for the Creative Arts among others, and will be composer-in-residence at Michigan State and University of Arkansas in 2016. She was recently visiting composer at the University of Chicago, the College of William and Mary, the University of Texas at Austin, Penn State, The Hartt School of Music and the St. Petersburg Conservatory in Russia, and was the featured composer in the 2014 Women Composers Festival of Hartford. She was also a 2014 recipient of the Copland House Residency Award. Dr. Clearfield served on the composition faculty at The University of the Arts, where she earned her M.M., from 1986-2011. She received a D.M.A. from Temple University, where she has been honored as a distinguished alumna. Dr. Clearfield is in demand as a curator, speaker, music panelist and adjudicator. She is the pianist of the Relâche Ensemble and the founder and host of the Philadelphia Salon concert series, winner of *Philadelphia Magazine's* 2008 "Best of Philadelphia" award, and currently celebrating its 29th year featuring contemporary, classical, jazz, electronic, dance, and world music.

The composer writes:

Convergence was commissioned by and dedicated to Barbara Westphal, my esteemed colleague and acclaimed violist. We spent many summers together at the Sarasota Music Festival. The work is built on the intervallic, melodic and harmonic materials heard in the opening two measures. These elements

return in variation throughout the work; aggressive, lyrical, energetic and evocative. The viola and piano are equal partners, engaging in dialogue with these musical materials. Through the process of their dynamic exchange, their expressions converge and transform into a new synthesis. *Convergence* was released on Bridge Records in February, 2015, Barbara Westphal, viola, Christian Ruvolo, piano.

Voice of the Whale

George Crumb

George Crumb's reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. The winner of a 2001 GRAMMY® Award and the 1968 Pulitzer Prize in Music, Crumb continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

George Henry Crumb was born in Charleston, West Virginia in 1929, and studied at the Mason College of Music in Charleston. He received graduate degrees from the University of Illinois, Champaign-Urbana, continuing his studies under Boris Blacher at the Hochschule für Musik, Berlin, from 1954–1955, and receiving his D.M.A. in 1959 from the University of Michigan, Ann Arbor, studying with Ross Lee Finney. In the 1960s and 1970s, George Crumb produced a series of highly influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico Garcia Lorca. In his music, Crumb often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than thirty years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than fifty years raised their three children. George Crumb's music is published by C.F. Peters.

The composer writes:

Voice of the Whale (*Vox Balaenae*), composed in 1971 for the New York Camerata, is scored for flute, cello, and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. I have suggested that the work be performed under a deep-blue stage lighting, effacing the sense of human projection, and intended to represent, symbolically, the powerful, impersonal forces of nature (i.e. nature dehumanized).

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening Vocalise (marked in the score: “wildly fantastic, grotesque”) is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also Sprach Zarathustra*.

The Sea-Theme (“solemn, with calm majesty”) is presented by the cello (in harmonics), accompanied by dark fateful chords of strummed piano strings.

The following sequence of variations begins with the haunting seagull cries of the Archeozoic (“timeless, inchoate”) and, gradually increasing in intensity, reaches a strident climax in the Cenozoic (“dramatic, with a feeling of destiny”). The emergence of man in the Cenozoic era is symbolized by a restatement of the Zarathustra reference.

The concluding Sea-Nocturne (“serene, pure, transfigured”) is an elaboration of the Sea-Theme. The piece is couched in the “luminous” tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the Sea-Nocturne I wanted to suggest “a larger rhythm of nature” and a sense of suspension in time.

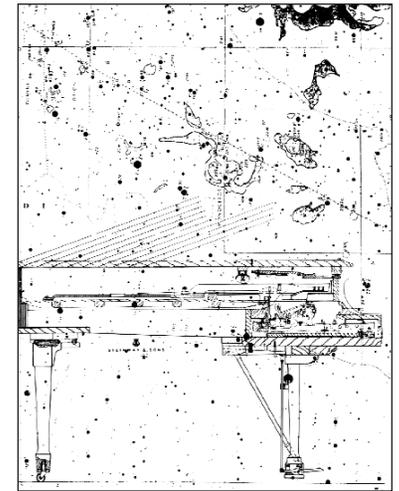
When honoring him with its Goddard Lieberon Fellowship, the American Academy of Arts and Letters noted that “a rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.” Primosch’s music can be lyrical or angular; his affection for jazz is reflected in numerous compositions, while his work as a church musician informs the many pieces in his catalog based on sacred songs or religious texts. He counts Mario Davidovsky, George Crumb and Richard Wernick among his principal teachers. Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

Primosch’s instrumental, vocal, and electronic works have been performed throughout the United States and in Europe. His *Icons* was played at the ISCM/League of Composers World Music Days in Hong Kong, and Dawn Upshaw included a song by Primosch in her Carnegie Hall recital debut. Commissioned works by Primosch have been premiered by the Chicago Symphony, the Albany Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. A second Chicago Symphony commission was premiered in 2009. He recently completed a consortium commission for 12 pianists from across the United States and the UK, and is presently at work on a song cycle for soprano and orchestra on texts by former MacArthur fellow Susan Stewart.

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, three prizes from the American Academy of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. Organizations commissioning Primosch include the Koussevitzky and Fromm Foundations, the Mendelssohn Club of Philadelphia, the Folger Consort, the Philadelphia Chamber Music Society, the Barlow Endowment, and the Network for New Music. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of eighteen compositions by Primosch have appeared on the Albany, Azica, Bard, Bridge, CRI, Centaur, Innova, and New World labels.

The composer writes:

Icons was completed in 1984 and premiered later that year at Tanglewood. The tape part was realized, using analog devices, at the Columbia University Electronic Music Center. Most of the tape relies on classical studio techniques, affording a tight interweaving of instrumental and electronic parts. The title refers to passages in a book by Madeleine L’Engel entitled *Walking on Water*. In this book, the author speaks of the calling of artists to form “icons of the true.” The following excerpt from the book appears in the score: “In art we are once again able to do all the things we have forgotten; we are able to walk on water; we speak to the angels who call us; we move, unfettered, among the stars.”



Sparrows

Joseph Schwantner

Known for his dramatic and unique style and as a gifted orchestral colorist, Joseph Schwantner is among the most prominent American composers. He received his musical and academic training at the Chicago Conservatory and Northwestern University and has served on the faculties of The Juilliard School, Eastman School of Music and the Yale School of Music. Schwantner’s compositional career has been marked by many awards, grants and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity* and several GRAMMY® nominations. Among his many commissions is his *Percussion Concerto*, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past decade. Schwantner is a member of the American Academy of Arts and Letters.

In January 2007, the League of American Orchestras and *Meet The Composer* announced that Schwantner had been selected as the composer for the second cycle of the nation’s largest commissioning

consortium of orchestras, Ford Made in America. Schwantner's *Chasing Light* received its world première with the Reno Chamber Orchestra in September 2008 and has been performed over sixty times by orchestras in all fifty states.

Other recent commissions include works for the 75th anniversary of the National Symphony Orchestra; eighth blackbird; Flute Force; a work for flute and piano to honor flutist Sam Baron's memory; and a *Concerto for Percussion Section, Timpani and Orchestra* for the Percussive Arts Society 50th anniversary and the Indianapolis Symphony Orchestra.

Schwantner's music is published exclusively by Schott Helicon Music Corporation and recorded on the Naxos, RCA Red Seal/BMG, Hyperion, Koch International Classics, EMI/Virgin, Sony, Delos, New World Records, Klavier and Innova labels.

Sparrows is an opulent setting of haiku texts by Issa (in English translation); the work represents a return to the tonal and neo-romantic character of passages from much of Schwantner's recent music. The fifteen haiku settings are separate short movements, often making brief references to older musical styles or genres. They cover a remarkably wide expressive range, but mostly in a mode of rich lyricism and in what Schwantner referred to as "dream states." These are at times austere or exuberant, but move to an ending of gentle hopefulness.

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| 1. Come then, come hither;
Play your games and bide with me,
Motherless Sparrow. | 4. Through this world of ours
The butterfly's existence—
Such a hastening! |
| 2. The plum tree blossoms;
The nightingale sings;
But I am alone. | 5. With Geese, hush your cry!
Wherever you go it is the same—
The floating world! |
| 3. The autumn wind!
Even the mountain's shadow
Trembles before it. | 6. A note from the bell—
A cry from the waterfowl—
And the night darkens! |

7. Heedless that the tolling bell
Marks our own closing day—
We take this evening cool.
8. The night is dim,
But over the falls that ran with wine
Stands the moon.
9. What loveliness!
Seen through a crack in the wall
The River of Heaven!
10. By night sacred music
And into the flare of the torches
Float crimson leaves!
11. Radiant moon!
Tonight, must you too
Hasten thither?
12. And, when I die,
Be thou guardian of my tomb,
Grasshopper.
13. Cry not, insects,
For that is a way
We all must go—
14. A glimpse of the Moon—
A note from the Nightingale—
And the night's over!
15. Greet the new sky
With consonance of harmonies—
Right to the Sparrows!

[From *The Autumn Wind*, translation ©1957 by Lewish MacKenzie, published by John Murray (Publishers) Ltd., London. Reprinted by permission of the publisher.]

About the Artists

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelor's degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, he performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Mr. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre Chamber Players and Eclipse Chamber Orchestra. Mr. Cigan is currently on the faculty of The Catholic University of America, a returning coach for the National Orchestral Institute at the University of Maryland, and former member of the clarinet faculty at the Peabody Institute of Music.

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.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber and solo playing, as well as teaching. After winning 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.

SARAH FULLER, harp, has been performing the duties of principal harp with the Baltimore Symphony Orchestra since 2007 and with the Delaware Symphony Orchestra since 2006. In a Baltimore Sun review of the Baltimore Symphony, classical music critic Tim Smith claimed that "...the refined harp playing by [Ms.] Fuller stood out" and he hailed her performance as an "impressive flash" in the orchestral texture. Ms. Fuller enjoys collaborating with her colleagues on concert series such as Chamber Music by Candlelight in Baltimore and with notable groups such as the Philadelphia contemporary ensemble, Network for New Music, and the Dolce Souno Ensemble. As a concerto soloist, Fuller has been performed with the Delaware Symphony and for Baltimore Symphony's outreach concerts. In 2009, Ms. Fuller performed a recital for Delaware Symphony's Champagne Music Series which was broadcast on Philadelphia's NPR station, WHYY. Ms. Fuller holds a master's degree in music from Indiana University and studied at the New England Conservatory and the Royal Conservatory of Music's Glenn Gould School for her bachelor's degree. Her teachers have included Judy Loman of the Toronto Symphony, Anne Hobson Pilot of the Boston Symphony, Nancy Allen of the New York Philharmonic, Alice Chalifoux of the Cleveland Orchestra, and distinguished professor at Indiana University, Susann McDonald. Ms. Fuller is the harp professor at University of Maryland's School of Music and in the summers she is on the faculty of the National Orchestra Institute in College Park, MD.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida, summa cum laude and the University of Maryland. His performance highlights have included performances with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert

Society, Congressional Chorus, and the Taipei Philharmonic Orchestra, among others. He has toured with several performers and groups, including Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. A recording studio musician, Dr. Hinkle has several CDs to his credit. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the Eastern U.S. Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. Dr. Hinkle is currently a Lecturer of Percussion at the University of Maryland in College Park, MD, where he has been studio teaching, presenting master classes, and directing the percussion ensemble since 2007. He was invited to join the adjunct faculty in August 2009.

CHRISTOPHER KENDALL has recently become dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following two terms (the current U-M limit) as the school's dean, where he was responsible for enhancing the chamber music curriculum, establishing the University of Michigan Gershwin Initiative, re-instituting international touring, funding and design of a \$30M expansion/renovation of the music building, and launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, DC, in addition to his work with 21st Century Consort, he founded (in 1977) the Folger Consort, in residence at the Folger Shakespeare Library, and is its co-director and lutenist. A highlight of recent Folger Consort seasons has been a series of collaborations with actor Sir Derek Jacobi, including music/theatre performances of "The Merchant of Venice" at the Globe Theatre in London. Mr. Kendall served as Director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development 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 Bard, Bridge, Delos, Nonesuch, Centaur, ASV, Arabesque, Innova, and Smithsonian Collection labels.

MARY MACKENZIE, soprano, 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's recordings include John Harbison's *Closer to My Own Life* with the Albany Symphony (Albany), *John Harbison: Songs After Hours* (Albany), *Cathedral Music* with the 21st Century Consort, performing James Primosch's *Sacred Songs and Meditations* (Albany), *Louis Karchin: To the Sun and Stars*, performing *To the Sun* (Bridge), and *The Opera America Songbook* album, performing Richard Danielpour's *Homeward*. She is currently recording an album of song cycles by Daniel Crozier, John Harbison, James Primosch, and Ned Rorem with pianist Heidi Louise Williams for Albany Records.

ALEXANDRA OSBORNE, violin, was appointed to The National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009. Prior to this, she performed as a regular substitute with The Philadelphia Orchestra, including invitations for the 2006 Florida/Puerto Rico tour and its own chamber music series. She has also appeared with The Pittsburgh Symphony Orchestra for two recent European Festivals tours, playing at the BBC Proms and the Lucerne, Bonn and Grafenegg Festivals. Ms. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras, the Auckland Philharmonia, the SBS Radio & Television Orchestra, the University of Melbourne Symphony and the Eclipse Chamber Orchestra. She made her US solo debut in 2004 with The South Bend Symphony. In 2012 she was a featured soloist with The National Symphony with Steven Reineke and performed the Dvorak *Piano Quintet* with Maestro Eschenbach on the Kennedy Center's Millennium Stage. An active chamber musician, she has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota and Colorado Music Festivals, the Philadelphia Chamber Music Society and has been named a featured artist in *Symphony Magazine*. Ms. Osborne is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony Australia Young Performers Award. She has performed as Assistant Concertmaster at the Colorado Music Festival and recently was Guest Concertmaster with the Auckland Philharmonia. Ms. Osborne graduated with Bachelor and Master of Music degrees from The Curtis Institute of Music and The Juilliard School. She frequently performs with The Last Stand Quartet and is a teaching artist for the American Youth Philharmonic Orchestra as well as a half marathoner.

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.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a diverse musical background to her work, ranging from 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

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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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 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 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.

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ANNOUNCING the release of "Cathedral Music," the 21st Century Consort's new recording of music composed for the soaring space of a cathedral, captured live in the inimitable acoustics of the Washington National Cathedral.



Sacred Songs and Meditations by James Primosch, premiered by the Consort at the Cathedral, *Cathedral Music* by Pulitzer Prize-winning composer Stephen Albert, *Out of Darkness* by Christopher Patton, composed for the Consort to perform at the Cathedral

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