

Smithsonian American Art Museum presents  
**21st CENTURY CONSORT**  
October 22, 2016  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Leah Arsenault, flute  
Paul Cigan, clarinet  
Lisa Emenheiser, piano  
Alexandra Osborne, violin  
Carmen Pelton, soprano  
Nick Stovall, oboe  
Rachel Young, cello

Mark Huffman, recording engineer

**Saturday, October 22, 2016**  
**Pre-Concert Discussion 4:00 p.m.**  
**Concert 5:00 p.m.**  
**Nan Tucker McEvoy Auditorium**  
**Smithsonian American Art Museum**

The 21<sup>st</sup> Century Consort's 2016-2017 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from the Morris and Gwendolyn Cafritz Foundation, Smithsonian American Art Museum, and the Board and Friends of the 21<sup>st</sup> Century Consort.

[www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)

# Smithsonian American Art Museum

presents

## Pre-Concert Discussion

Christopher Kendall with Mark Rimple

## Program

## Election Special

- Sonata Malcontento Mark Rimple  
I. Allegro con fuoco  
II. Nocturne  
III. Rückblick  
Ms. Emenheiser
- Gaia Andrea Clearfield  
Ms. Emenheiser, Ms. Pelton, Mr. Stovall
- Amazon Joan Tower  
Ms. Arsenault, Mr. Cigan, Ms. Emenheiser, Mr. Kendall,  
Ms. Osborne, Ms. Young
- INTERMISSION*
- Majority Charles Ives  
Ms. Emenheiser, Ms. Pelton
- Trio Charles Ives  
I. Moderato  
II. TSIAJ (Presto)  
III. Moderato con moto  
Ms. Alexandria, Ms. Emenheiser, Ms. Young

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

# Program Notes and Texts

## *Sonata Malcontento*

**Mark Rimple**

Mark Rimple has garnered critical notice for his interpretation of early music from national newspapers and journals including the *Philadelphia Inquirer*, *The New York Times*, the *Chicago Tribune*, *The Washington Post*, *Early Music America*, and *Early Music* (UK).

He is a founding member of TREFOIL and musical director of Musica Humana Vocal Consort. He is a regular guest artist with the Newberry Consort and the Folger Consort, and has appeared with Piffaro, the Renaissance Band, The King's Noyse, Ex Umbris (at the Clinton White House), New York's Ensemble for Early Music, Mélomanie, Pomerium, Tempesta di Mare, Network for New Music, Cygnus Ensemble and the GEMS production of *The Play of Daniel*.

As an instrumentalist, Mr. Rimple principally plays Medieval and Renaissance lute, archlute, gittern, citole, psaltery, and tenor viol. Before his early music career, he was an accomplished classical guitarist, specializing in new music. He is expert in the notation of the ars subtilior period and usually performs this music from original notation; he also specializes in the unaccompanied performance of the Italian 14th c. Istanpita. Mr. Rimple has recorded early and new music as countertenor and lutenist with the Newberry Consort, Trefoil, Cygnus Ensemble and Network for New Music. With his Musica Humana Vocal Consort, he just completed the recording phase of a new CD project, "De profundis," with music by Josquin, Monteverdi, Byrd, Tallis, Parsons, and more. He is also planning to release a new CD of solo Italian music on several different lutes, from a medieval gittern to an 18th c. Archlute.

Mr. Rimple's compositions incorporate early instruments and techniques. His works have been performed by Parnassus, Network for New Music, Mélomanie, ChoralArts Philadelphia, and The League of Composers/ISCM Chamber Players. His "Partita 622" was recorded by Mélomanie on their CD *Florescence* (Meyer Media). His first solo composition CD, *January: Songs & Chamber Music of Mark Rimple*, includes works for archlute, countertenor, baritone, viola da gamba, piano, harpsichord, and electric guitar. It is now available from New Focus Recordings. Other future releases include an upcoming CD by

Marshall Taylor and Joyce Lindorff of his "Portrait of a Dying Empire" for soprano saxophone and harpsichord and Rebecca Harris and Richard Stone's CD recording of his "Mystic Fragments" for Baroque violin and Archlute.

The composer writes:

*Sonata Malcontento* was composed for pianist Carl Cranmer. At the time of its writing I was taken by the vitriol and anger of the political landscape, particularly its classist and racist edges, and channeled my unease and anger into a piece that is sadly just as timely this year as it was then. *Sonata Malcontento* is a three-movement work whose sound world inhabits the twilight atmosphere between hyper-Romanticism and expressionism, but the piece has its roots firmly planted in earlier keyboard styles as well. The virtuosity of the first movement is punctuated by a number of "solecisms," irrational outcries against the world in fistfuls of pitch, and also by its many fleeting, triadic harmonies that are never allowed to cohere into a lasting tonal center. The whole of the first movement is nominally held together by a loose sonata form, which, like our current political reality, barely resembles its ideal form, if there ever was one. The mixture of new and old styles can best be heard in the second movement, a disquieted "nocturne" of nightmares and existential fear. The pace of the movement quickens by a series of proportional shifts like a late medieval motet while its surface ornamentation is a distorted reminiscence of an aristocratic, Rococo style. The final movement, a rondo-like structure, "looks back" to earlier movements for some of its core ideas, and like the preceding movement also plays with proportion, its ritornello being twisted a bit around different meters and textures by the end.

## *Gaia*

**Andrea Clearfield**

Andrea Clearfield is an award-winning full-time composer of music for orchestra, chorus, chamber ensemble, dance, and multimedia collaborations. She has been praised by *The New York Times* for her "graceful tracery and lively, rhythmically vital writing," the *Philadelphia Inquirer* for her "compositional wizardry" and "mastery with

large choral and instrumental forces,” the *L.A. Times* for her “fluid and glistening orchestration,” and by *Opera News* for her “vivid and galvanizing” music of “timeless beauty.” Her works are performed widely in the U.S. and abroad. Among her 130 works are ten cantatas including one for The Philadelphia Orchestra. She is a recipient of a 2016 Pew Fellowship in the Arts. Dr. Clearfield has also held fellowships at the American Academy in Rome, the Rockefeller Foundation’s Bellagio Center, The MacDowell Colony, Yaddo and the Copland House among others. She is the founder and host of the renowned Philadelphia Salon featuring contemporary, classical, jazz, electronic, dance, and world music now celebrating its 30th year and winner of *Philadelphia Magazine’s* “Best of Philadelphia” award.

The composer writes:

*GAIA* is a prayer to the Earth and a prayer for peace. It was inspired by a poem written by a fourteen year old girl who invites the spirit of the Earth Mother to join her in a ritual of gratitude. The ritual grows from a chant into a dance celebrating the eternal pulsing of the earth. Witnessing also the destruction of the environment, the girl’s plea competes with more dense and dissonant material, which threatens, but never silences, her prayer. The composition incorporates fragments of a Hopi Native-American lullaby.

GAIA  
By Aura Fischbeck

Gaia  
I am calling  
Hear my prayer

Gaia  
I am calling  
Come to me  
Share the ancient rites  
Born from thee  
In a time of peace  
In a time when peace  
Was the only way of life

Come to me  
Let me feel your pulse  
Pulse, pulsing  
Pulse the rhythm of life  
Let me dance!

My feet firmly rooted upon your breast,  
I am strong  
My soul drawn downward into your infinite depths,  
I am priestess,  
I am warrior,  
I am Shakti

I am Gaia  
We are praying  
We are your children  
Your blessed seeds  
And forever we are  
With you  
So mote it be.

## *Amazon*

## **Joan Tower**

**Joan Tower** is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington, DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville’s latest all-Tower recording includes *Stroke*, which received a 2016 Grammy nomination for Best Contemporary Classical Composition. In 1990 Tower became the first woman to win the prestigious

Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007), and the Pittsburgh Symphony (2010-2011). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was cofounder and pianist for the Naumburg Award-winning Da Capo Chamber Players from 1970-1985.

The composer writes:

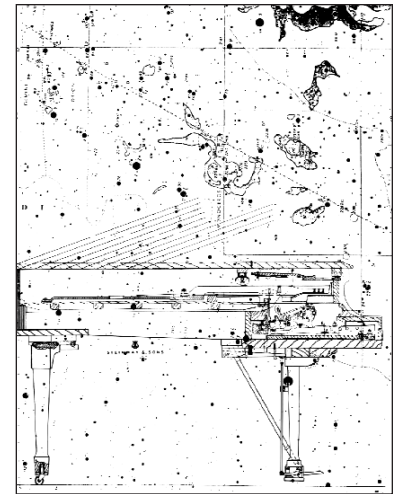
*Amazon* was written for the Da Capo Chamber Players with a commission from the Contemporary Music Society. The great Brazilian river, the Amazon, provides some of the images reflected in this piece. There is a generally consistent background flow that is interrupted only occasionally by "static" events or by silence, and which undergoes change in speed and width through the pacing of notes and the type of texture being articulated. Some different kinds of associations with the river will be evident in the trill passages (ripples of water) and in the fast unison passages (which have the effect of a waterfall and water turbulence). An orchestral version of this piece, *Amazon II* was premiered by the Hudson Valley Philharmonic. *Amazon III*, a chamber orchestra version, was later premiered by the Houston Symphony.

### "Majority" and "Trio"

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 Bellmann, 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.



In 1922, Ives published his *114 Songs*, which represents the breadth of his work as a composer—it includes art songs, songs he wrote as a teenager and young man, and highly dissonant songs such as "The Majority."

### "Majority"

The Masses! The Masses! The Masses have toiled,  
Behold the works of the World!  
The Masses are thinking,  
Whence comes the thought of the World!  
The Masses are singing,  
Whence comes the Art of the World!  
The Masses are yearning,  
Whence comes the hope of the World.  
The Masses are dreaming,  
Whence comes the visions of God!  
God's in His Heaven,  
All will be well with the World!

## Trio

Evidently begun during the sixth reunion of his Yale College class of 1898 (the sketch bears the memo “New Haven, June...’04”), this work encapsulates memories of Ives’ college days. He considered at one point providing the following title page for the piece: “Trio...Yalensia et Americana (Fancy Names) – Real name: Yankee jaws at Mr. Yale’s school for nice bad boys!!” Though he composed the bulk of the work in 1904, Ives returned to it until 1911, touching up parts, especially the last movement.

The two outer movements are the most traditional in the treatment of the medium and in the fact that the finale is a new version of a composition Ives had written as an undergraduate, a unison song called *The All-Enduring*, which the glee club refused to sing. The second movement, on the other hand, is an enormous fantasy-scherzo employing all kinds of musical ideas that would have been immediately recognized by a Yale student of the turn of the century (and many of them are familiar to this day): tunes ranging in character from “My Old Kentucky Home” to “There is a Fountain Filled with Blood” to “Ta-ra-ra-boom-de-ay.” Over this movement, Ives wrote the letters TSIAJ, which stand for “This Scherzo Is A Joke,” a pun on the meaning of the Italian word Scherzo.

In 1948, 50 years after his graduation from Yale, Ives wrote to the pianist of the Baldwin-Wallace Faculty Trio, which had given the first public performance of the trio, with these explanatory comments: The 1<sup>st</sup> movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of philosophy [sitting on the Yale fence was the special prerogative of of sophomores]; the 2<sup>nd</sup>, the games and antics by the students on a holiday afternoon – and some of the tunes and songs of those days were suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday service on the Campus which ended near the “Rock of Ages.”

## About the Artists

LEAH ARSENAULT, flute, was appointed Assistant Principal Flute with the National Symphony Orchestra in 2014. Her previous positions include Acting Associate Principal Flute with the Cincinnati Symphony Orchestra, Principal Flute of the Crested Butte Music Festival, and second flute with the Louisville Orchestra. Ms. Arsenault was a fellow at the Tanglewood Music Center and has served as a member of the Spoleto Festival (USA) Orchestra, the National Repertory Orchestra and as piccoloist with the “Star Wars in Concert” national tour. In addition to her professional engagements, Ms. Arsenault has won First Prize in numerous competitions across the United States, including the National Flute Association Young Artist Competition. Ms. Arsenault earned her Bachelor of Music and Master of Music degrees from the University of Cincinnati College-Conservatory of Music and Professional Studies Certificate from The Colburn School Conservatory of Music in Los Angeles, California. Her principal teachers include Bradley Garner, Jim Walker, Tadeu Coelho, Philip Dunigan, and Krystia Trip.

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.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following two terms 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, leading a \$70M development campaign for the School, and launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, D.C., 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 and recent West Coast and Kennedy Center appearances in *Measure for Measure*. 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.

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 U.S. 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.

CARMEN PELTON, soprano, has appeared in a wide range of works with orchestras, opera houses, chamber music groups, equity drama theaters, and off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian's 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Ms. Pelton's solo performances are on two recordings that won Grammy Awards for Best Classical Album of the Year: *Barber, Bartok and Vaughan-Williams* with the Atlanta Symphony in one of Robert Shaw's last recordings, and William Bolcom's *Songs of Innocence and of Experience*, recorded by Naxos at the University of Michigan. Ms. Pelton's first success in New York City was in the unlikely role of Susan B. Anthony in *Mother of Us All*; she was subsequently invited to perform the final scene from the opera at the televised Kennedy Honors program for the President and honoree Virgil Thomson. Her European operatic debut was more conventionally suited to Ms. Pelton's dramatic coloratura; Sir Peter Peers cast her as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival and the outstanding reviews led immediately to her engagement by Scottish Opera as Constanze in *Die Entführung aus dem Serail*. Other leading Mozart roles include Königin der Nacht, Donna Anna, and the title role of *Lucia Silla*. Ms. Pelton has taught

on the faculties of the University of Washington, the Eastman School of Music, Brevard Music Center, and the Aspen Music Center and School. She is currently professor of voice at the University of Michigan.

NICHOLAS STOVALL has been principal oboe of the National Symphony Orchestra since September 2008, and made his solo debut with the orchestra in December 2014. He has also performed as guest principal oboe with the San Francisco Symphony Orchestra. In addition to regular appearances with the Kennedy Center Chamber Players, Stovall has frequently collaborated with pianist Christoph Eschenbach in chamber music performances. He is a member of the Washington-based Eclipse Chamber Orchestra and has been featured as soloist in concertos of Vaughan Williams, J.S. Bach, Jean Francaix, and Antonio Vivaldi with that ensemble. Stovall has taught and performed at the Aspen Music Festival and School, Indiana University, the Interlochen Center for the Arts, and the Round Top Festival-Institute in Texas. He is a former faculty member of the Bard College Conservatory of Music and currently teaches at the Catholic University of America, as well as in the National Symphony's Youth Fellowship Program and Summer Music Institute. After completing studies at the Interlochen Arts Academy with Daniel Stolper, he earned degrees at the Cleveland Institute of Music and the Juilliard School as a student of John Mack, Elaine Douvas, and Nathan Hughes.

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.

## 21st Century Consort

Founded in 1975, 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 the Smithsonian American Art Museum, 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. 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.

## Future Programs

### Museum Music ■ DECEMBER 17, 2016

HANNAH LASH – *Folk Songs*

DAVID BAKER – *Heritage: A Tribute*

JON DEAK – *The Passion of Scrooge, or A Christmas Carol*

### Stone Dancing ■ FEBRUARY 4, 2017

JOHN CAGE – *The Seasons*

ELLIOTT CARTER – *Sonata for Cello and Piano*

JOHN WILLIAMS – *Air and Simple Gifts*

TORU TAKEMITSU – *Itenerant*

ARNOLD SCHOENBERG – *Five Pieces*

### Color School ■ APRIL 8, 2017

JESSICA KRASH – *Dangerous Curves*

ROBERT GIBSON – *Twelve Poems*

DAVID FROMM – *Nightsongs*

JOHN CHOWNING – *Voices*

NICOLAS MAW – *Ghost Dances*

For Consort news and performance information, please visit the 21<sup>st</sup> Century Consort website at [www.21stcenturyconsort.org](http://www.21stcenturyconsort.org) and [AmericanArt.si.edu/calendar](http://AmericanArt.si.edu/calendar).



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