

Smithsonian American Art Museum presents  
**21st CENTURY CONSORT**  
December 17, 2016  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Rick Barber, double bass  
Paul Cigan, clarinet  
Lisa Emenheiser, piano  
Dan Foster, viola  
Lee Hinkle, percussion  
Laurel Ohlson, French horn  
Alexandra Osborne, violin  
Susan Robinson, harp  
William Sharp, baritone  
Sara Stern, flute  
Jane Stewart, violin  
Rachel Young, cello

Mark Huffman, recording engineer  
Matthew Schultheis, stage manager

Saturday, December 17, 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 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, the Smithsonian American Art Museum, and the Board and Friends of the 21st Century Consort.

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

# Smithsonian American Art Museum presents

## Pre-Concert Discussion

Christopher Kendall, Lida Davis, Jon Deak

## Program

### Museum Music

*These two works celebrate the reopening of the Smithsonian American Art Museum's Folk and Self-Taught Art Gallery, and the opening of the National Museum of African American History and Culture, respectively. Their movements will be interspersed in performance:*

Folk Songs for Piccolo, Harp and Percussion, Hannah Lash  
in Four Movements

Mr. Hinkle, Ms. Robinson, Ms. Stern

Heritage: A Tribute to Great Clarinetists David Baker

Mr. Barber, Mr. Cigan, Ms. Emenheiser, Ms. Osborne

Folk Song I

I. Buddy and Beyond

Folk Song II

II. Artie

Folk Song III

III. BBBB

Folk Song IV

IV. BG

### INTERMISSION

The Passion of Scrooge, or A Christmas Carol Jon Deak

Mr. Barber, Mr. Cigan, Mr. Foster, Mr. Hinkle, Mr. Kendall,  
Ms. Ohlson, Ms. Osborne, Ms. Robinson, Mr. Sharp, Ms. Stern,  
Ms. Stewart, Ms. Young

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

## Program Notes and Texts

### *Folk Songs*

### Hannah Lash

Hailed by *The New York Times* as “striking and resourceful...hand-somely brooding,” Hannah Lash’s music has been commissioned, performed, and recorded at prestigious locations by leading orchestras, ensembles, and soloists across the U.S. and worldwide. She has received numerous honors and prizes, including the ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters, a Fromm Foundation Commission, and the Naumburg Prize in Composition, among many others. Her orchestral work *Furthermore* was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Her chamber opera, *Blood Rose*, was presented by New York City Opera’s VOX in the spring of 2011. In 2016, the composer was honored with a Composer Portraits Concert at Columbia University’s Miller Theatre, which included newly commissioned works for pianist Lisa Moore (*Six Etudes and a Dream*) and loadbang (*Music for Eight Lungs*). In the 2016-2017 season, Lash receives the premiere of her *Requiem* with the Yale Choral Artists as well as the debut of *The Voynich Symphony*, a major large-scale orchestral work, with the New Haven Symphony. Lash obtained her Ph.D in Composition from Harvard University in 2010. She has held teaching positions at Harvard University (Teaching Fellow), at Alfred University (Guest Professor of Composition), and currently serves on the composition faculty at Yale University School of Music.

*Folksongs* is a piece about transformation and dichotomy. Its premise is to use very simple, almost homely, materials and to transform and manipulate them in complex ways.

The first movement uses a melody that sounds like a traditional Celtic or English pennywhistle tune, with a rhythmic pattern of non-metrically placed accents in the Doumbek, underneath all of which non-tonal and lush harmonies are spun out in the harp. These three strata change places instrumentally throughout the movement.

The second movement draws inspiration from a choir singing homophonic music—the collective force of rhythmic unison. Here, the two patterns are rhythmic and melodic: a color and a talea of differing

lengths, so that the movement’s completion is not reached until these elements’ ends coincide.

The third movement is a piccolo solo, with three punctuating notes at various points from the harp and gong. It is a simple, songful melody: a shepherd playing for himself on a lonely hill.

The fourth and final movement is similar to the first in the non-metrically placed accents in the rhythmic patterns of the harp and tonguedrum. The melodic material is drawn from a simple 9-note scale in an E-based mode. The melodic pattern is stated three times at varying speeds in the piccolo, which is joined by a mensuration canon in the harp in the middle of the movement.

### *Heritage: A Tribute to Great Clarinetists*      David Baker

David Baker earned plaudits as a player, writer, and teacher, and on two instruments. While working toward his doctorate at Indiana University in the early and mid-’50s, Baker played in several big bands, including Lionel Hampton’s. He also worked in the West Coast orchestras of Stan Kenton and Maynard Ferguson in 1956 and 1957, headed his own band back in Indianapolis in 1958-1959, then joined George Russell’s experimental combos for three years (appearing on such landmark Russell albums as 1960’s *Stratusphunk*, 1961’s *Ezz-Thetics*, and 1962’s *The Stratus Seekers*), while also spending some time in Quincy Jones’ orchestra. At one time Baker was considered a coming star on trombone, but an injury he’d sustained in 1953 ultimately caused him to switch in 1962 to cello, which he played on the Charles Tyler recording *Eastern Man Alone* in 1967. Baker picked the trombone back up in the ’70s, playing on the 1972 album *Living Time* with Bill Evans and George Russell conducting. Still, though he’s contributed some strong trombone and cello solos, Baker was best known as an influential composer and writer of many textbooks and analysis of jazz works. His piece *Levels*, a concerto for solo bass, jazz band, woodwinds, and strings, garnered a 1973 Pulitzer Prize nomination. He headed the jazz department in Indiana University’s music department and served on many national panels and commissions on jazz. At one time Baker was president of the National Jazz Service Organization. He died in March 2016 at the age of 84.

## *Heritage: A Tribute to Great Clarinetists*

*Heritage* is unique in the repertoire. It is a series of tributes to some of the clarinet giants in the history of jazz. Many of the clarinet solos are transcriptions of improvisations by these great clarinetists as found on specific recordings. Realization of the piano part for this performance has been provided by David Kane.

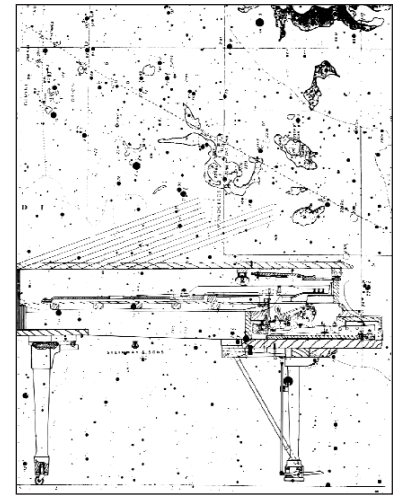
1. *Buddy and Beyond* is a tribute to Buddy DeFranco, the great bebop player. It uses the chord changes of *Half Nelson* by Miles Davis to underpin a set of variations, much like the classical form of passacaglia with its repeating bass line.
2. *Artie* honors the legendary Artie Shaw. Some of the material comes from the Gramercy Five recording of *Special Delivery Stomp*, especially Shaw's improvised solos, which have been transcribed from the recording.
3. *BBBB* captures the spirit of blues players Buster Bailey and Barney Bigard. Louis Jordan's solo on *Ain't Nobody Home But the Chickens* is the glue which holds the movement together.
4. *BG* celebrates the incomparable Benny Goodman. Chord changes and Benny Goodman's solos on *China Doll* are featured here along with David Baker's composed "choruses."

## *The Passion of Scrooge, or A Christmas Carol*

**Jon Deak**

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, and the University of Illinois and, as a Fulbright Scholar, taught at the Conservatorio di Santa Cecilia, in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage, and from the Soho performance art movement of the late 1960s and early '70s. A prominent instrumentalist, Jon Deak was for many years the associate principal bassist of the New York Philharmonic. As a composer, he has written over 300 works and has had his music played by Orchestras

such as the Chicago Symphony, the National Symphony, and the New Hour Philharmonic. His *Concerto for String Quartet and Orchestra*, *The Headless Horseman*, was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings. Spending much of his professional life as a performer rather than as an academic has no doubt contributed to his interest in what is known as "performance art"—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.



Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's works are performance scores in a different sense—the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of "Story Theater," to borrow the name of the 1970s that produced elaborated versions of fairy tales in which actors began by narrating (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Jon Deak's many "concert dramas" (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

Deak will often turn to an old story—whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling*, *Bremen Town Musicians*, and *Lucy and the Count* (based on Bram Stoker's *Dracula*). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words "woven into the music as a sound event." As the composer explained, he is sometimes "more concerned with the sound event than with the meaning of the words."



## *The Passion of Scrooge, or A Christmas Carol*

The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping greedy ways. Although our virtuoso baritone soloist will embody both roles of Scrooge and Marley, various instruments within the ensemble provide close emotional underpinning to specific roles: the contrabass (at times aided by the bass clarinet) to Scrooge's angry, injured self; the cello to Marley; the viola to Bob Cratchit; and so on. The harp embodies the ghost of Christmas Past, the horn as Christmas Present, and spectral strings and effects create the role of Christmas Future. The second act introduces these three ghosts of Christmas who confront Scrooge, provoke his passion, and help him accomplish his increasingly urgent transformation. And finally, then, we can have some urgently needed fun!

## About the Artists

RICHARD BARBER, assistant principal bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra principal bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at SAAM with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master, Giovanni Paolo Maggini.

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. 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. Cigan is currently on the faculty of the Catholic University of America, is a returning coach for the National Orchestral Institute at the University of Maryland, and was formerly a 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., 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 the Kennedy Center's Piano 2000 Festival. 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, 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, Emenheiser holds a private studio in her home. She has recorded for the 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.

LEE HINKLE, D.M.A. is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the *Washington Post*. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder Sekhon’s *Double Percussion Concerto* for two percussion soloists and wind ensemble. Hinkle’s notable performances have included the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle’s most recent solo CD released in January 2015, “Theatrical Music for Solo Percussion,” can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions. Hinkle currently serves on the faculty at the University of Maryland where he is Co-Director of Percussion Studies. He also serves on the Percussive Arts Society’s New Music / Research Committee and is the President of the MD / DE Chapter of the Percussive Arts Society. Hinkle is a Yamaha Performing Artist and proudly endorses Remo, Innovative Percussion, and Grover Pro Percussion. To learn more about Lee, visit [www.leehinkle.com](http://www.leehinkle.com).

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following two terms, from 2005-2015, as the school’s dean, where, among other accomplishments, he was responsible for establishing the University of Michigan Gershwin Initiative, for re-instituting international touring, for strengthening the diversity of the faculty, staff and student body, for the funding and design of a \$30M expansion/renovation of the music building, for launching, as founding dean-director, the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities), and, before stepping down following the U-M dean term limit of 10 years, brought the School to 80% of its 2018 campaign goal of \$90M. In Washington, in addition to his work with 21st Century Consort, he is founder, co-director and lutenist of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library since 1977. The ensemble has toured and recorded extensively, and has recently produced its fourth in a series of collaborations with British actor Sir Derek Jacobi, in performances at the Globe Theatre in London, in California’s Napa Valley and at Strathmore Hall and the Kennedy Center. 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. Assistant, then 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 British ASV, Arabesque, Bard, Centaur, Delos, Innova, Nonesuch and Smithsonian Collection labels.

LAUREL OHLSON, French horn, has held the position of associate principal horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and International Women’s Brass Conferences. She also is active in master classes and coaching sessions through the NSO’s American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently vice-president of that organization. A graduate of Boston University’s School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

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 festival tours, playing at the BBC Proms and the Lucerne, Bonn, and Grafenegg Festivals. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras: the Auckland Philharmonia, the SBS Radio and 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*. 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. 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.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, DC areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

WILLIAM SHARP, baritone, has made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's *Liederkreis Op. 39* with pianist Vladimir Feltsman, and Beethoven's *An die Ferne Geliebte* with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records, and his recording of Leonard Bernstein's final major work, *Arias and Barcarolles*, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University. SARA STERN, a Washington, D.C. 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.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, D.C. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

## 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.

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## Future Programs

### Stone Dancing ■ FEBRUARY 4, 2017

Inspired by the SAAM exhibition of work by Isamu Noguchi, the great Japanese/American sculptor and furniture and set designer, featuring music reflecting his abstract aesthetic, and from ballets for which Noguchi designed sets: John Cage's "The Seasons" and Copland's "Appalachian Spring" in John Williams's arrangement for the inauguration of Barak Obama.

JOHN CAGE – *The Seasons* (Spring)

ELLIOTT CARTER – *Sonata for Cello and Piano*

CAGE – *The Seasons* (Summer)

JOHN WILLIAMS – *Air and Simple Gifts*

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CAGE – *The Seasons* (Fall)

TORU TAKEMITSU – *Itenerant*

CAGE – *The Seasons* (Winter)

ARNOLD SCHOENBERG – *Five Pieces for Orchestra*

### Color School ■ MARCH 25, 2017

A musical reflection of the Washington, DC Color School painter Gene Davis, in conjunction with a major exhibition of his work at the Smithsonian American Art Museum, featuring music by minimalist and synesthetic composers along with indigenous Washington, DC composers.

JESSICA KRASH – *Dangerous Curves*

ROBERT GIBSON – *Twelve Poems*

DAVID FROOM – *Nightsongs*

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JOHN CHOWNING – *Voices*

NICOLAS MAW – *Ghost Dances*

For Consort news and performance information, please visit the 21st 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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*Compiled December 2016*