

Smithsonian American Art Museum presents
21st CENTURY CONSORT
February 4, 2017
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Audrey Andrist, harmonium
Richard Barber, double bass
Paul Cigan, clarinet
Lisa Emenheiser, piano
Daniel Foster, viola
Sue Heineman, bassoon
Alexandra Osborne, violin
Sara Stern, flute
Jane Boyer Stewart, violin
Nicholas Stovall, oboe
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, February 4, 2017
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum



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www.21stcenturyconsort.org

Smithsonian American Art Museum presents

Pre-Concert Discussion

Christopher Kendall

Program Stone Dancing

The Seasons John Cage

Prelude I, Winter

Ms. Emenheiser

Sonata for Cello and Piano Elliott Carter

I. Moderato

II. Vivace, molto leggiero

III. Adagio

IV. Allegro

Ms. Emenheiser, Ms. Young

The Seasons John Cage

Prelude II, Spring

Ms. Emenheiser

Air and Simple Gifts John Williams

Mr. Cigan, Ms. Emenheiser, Ms. Osborne, Ms. Young

INTERMISSION

The Seasons John Cage

Prelude III, Summer

Ms. Emenheiser

Itinerant Toru Takemitsu

Ms. Stern

The Seasons

John Cage

Prelude IV, Fall
Finale (Prelude I)

Ms. Emenheiser

Five Pieces for Orchestra

Arnold Schoenberg

- I. Premonitions
- II. Yester-years
- III. Summer Morning by a Lake
- IV. Peripetia
- V. The Obligatory Recitative

Ms. Andrist, Mr. Barber, Mr. Cigan, Ms. Emenheiser, Mr. Foster,
Ms. Heineman, Mr. Kendall, Ms. Osborne, Ms. Stern, Ms. Stewart,
Mr. Stovall, Ms. Young

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

Program Notes

The Seasons

John Cage

John Cage (1912–1992) was an American avant-garde composer whose unorthodox ideas about art, musical composition, and mushrooms, among many other passions, profoundly influenced mid-20th-century music and aesthetic thought. The son of an inventor, Cage briefly attended Pomona College and then traveled in Europe for a time. Returning to the United States in 1931, he studied music with Arnold Schoenberg and Henry Cowell, among others. While teaching in Seattle (1938–40), Cage organized percussion ensembles to perform his compositions and experimented with works for dance. His collaborations with the choreographer and dancer Merce Cunningham sparked a long creative and romantic partnership (Isamu Noguchi created designs for Cunningham dances, including *The Seasons*).

Cage's early compositions were written in the 12-tone method of his teacher Schoenberg, but by 1939 he had begun to experiment with increasingly unorthodox instruments such as prepared piano (modified

by objects placed between its strings in order to produce percussive and otherworldly sound effects). Cage also experimented with tape recorders, record players, and radios in his effort to step outside the bounds of conventional Western music and its concepts of meaningful sound. The concert he gave with his percussion ensemble at the Museum of Modern Art in New York City in 1943 marked the first step in his emergence as a leader of the American musical avant-garde.

In the following years, Cage turned to Zen Buddhism and other Eastern philosophies, and concluded that all the activities that make up music must be seen as part of a single natural process. He came to regard all kinds of sounds as potentially musical, not only those elements selected by a composer. He also cultivated the principle of indeterminism in his music, using a number of devices to produce randomness and thus eliminate any element of personal taste on the part of the performer: unspecified instruments and numbers of performers, freedom of duration of sounds and entire pieces, inexact notation, and sequences of events determined by random means such as by consultation with the Chinese *I Ching*. In his later works he extended these freedoms over other media, so that a performance of his *HPSCHD* (completed 1969) might include a light show, slide projections, and costumed performers, as well as the seven harpsichord soloists and 51 tape machines for which it was scored.

Cage published several books, including *Silence: Lectures and Writings* (1961) and *M: Writings '67–'72* (1973). His influence extended to such established composers as Earle Brown, Lejaren Hiller, Morton Feldman, and Christian Wolff. Cage's work has been recognized as significant in the development of traditions ranging from minimalist and electronic music to performance art.

The Seasons

Cage composed the music for the Merce Cunningham ballet in early 1947, in the midst of working on his important set of 20 pieces for prepared piano, *Sonatas and Interludes*. A piano version of *The Seasons* was first completed, and an orchestral arrangement followed, dedicated to the ballet impresario Lincoln Kirstein.

The Seasons is in one act divided into nine sections: Prelude I, Winter; Prelude II, Spring; Prelude III, Summer; Prelude IV, Fall; Finale (Prelude I). Cage was influenced by South Asian aesthetics, and *The Sea-*

sons is built on the Indian concept of seasons: winter is associated with quiescence, spring with creation, summer with preservation, and fall with destruction. The finale is followed by a reprise of the first Prelude, symbolizing the cyclical nature of seasons.

As in the majority of Cage's compositions from the 1940s, the music of *The Seasons* is based on a predefined proportion. In this case the proportion is 2,2,1,3,2,4,1,3,1, and it governs not only the construction of individual movements, but also the proportions of the entire work, roughly defining the relative lengths of the movements. The compositional technique involves using *gamuts* of sounds, i.e., predefined sonorities (single notes, chords, aggregates). Cage later perfected this approach in works such as the *String Quartet in Four Parts* and *Concerto for Prepared Piano*, but it began with *The Seasons*.

Sonata for Cello and Piano

Elliott Carter

Elliott Carter was born in Manhattan in 1908, and developed an early interest in music, receiving encouragement from none other than Charles Ives (who sold insurance to Carter's family). When Carter attended Harvard, starting in 1926, Ives took him under his wing and made sure he went to the BSO concerts conducted by Serge Koussevitzky, who programmed contemporary works frequently. Carter majored in English at Harvard, while also studying music with Walter Piston and Gustav Holst. After receiving a master's degree in 1932, he went to Paris to study with Nadia Boulanger (as did many other American composers), working with her from 1932 to 1935, receiving a doctorate in music before returning to the U.S.

Carter was an important teacher at institutions including St. John's College in Annapolis, the Peabody Conservatory, Queens College, Yale University, Cornell, and the Juilliard School. In 1967, he was appointed a member of the American Academy of Arts and Letters. In 1981, he was awarded the Ernst von Siemens Music Prize, and in 1985 the National Medal of Arts.

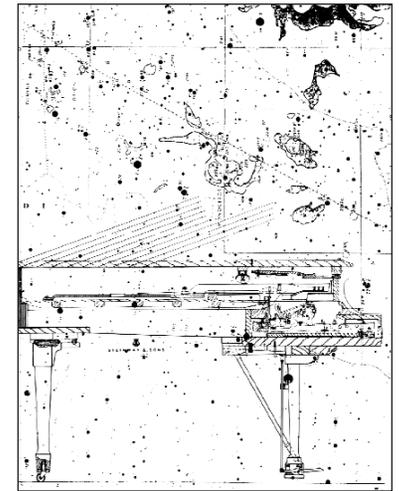
On December 11, 2008, Carter celebrated his 100th birthday at Carnegie Hall in New York, where the Boston Symphony Orchestra and pianist Daniel Barenboim played his *Interventions for Piano and Orchestra* written that year. Between the ages of 90 and 100 he published more than 40 works, and after his 100th birthday he composed at least 20 more. Carter was still writing music every morning until his

death, of natural causes, on November 5, 2012, at his home in New York City, at age 103.

Carter is best known for a cumulative series of large-scale instrumental compositions that begin with the *Cello Sonata* composed for Bernard Greenhouse in 1948. The work represents his decisive move from an essentially neoclassical style into atonal regions, reflecting the century's move toward forms of abstraction in the art world (as in much of Isamu Noguchi's sculpture). In *Sonata*, too, he began his tendency to redefine and dramatize the relationships between instruments in an ensemble and to have expanded notions of rhythm and time. He created music of "focused freedom," in which the various instruments are coordinated but seem to be freely improvising against one another by virtue of a technique of interlocking rhythmic relationships—often quite complex—that has come to be called "metrical modulation."

An equally important characteristic of Carter's mature music has been his sense of each instrument as a character in a kind of ongoing drama. When the instruments are fundamentally different in their sonority or manner of tone production (as are the piano and cello in the sonata), he emphasizes that very difference rather than minimizing it. The two very different instruments retain their own personalities, like different characters in a play, who oppose one another in fundamental ways but must, in the end, find a way to coexist.

The first movement, Moderato, presents the instruments in their most characteristic guise, with the cello playing a warm, long-phrased melody against an almost metronomic ticking in the piano. But the situation never stays the same way for long, as various interruptions occur. Carter described the Vivace as "a breezy treatment of a type of pop music." Actually it makes explicit the undercurrent of jazz technique suggested in the previous movement by the freely performed melody against a strict rhythm. The cello's soaring melody dominates the Adagio, and the final Allegro again hints fleetingly at pop rhythms. It changes speed many times in its course, finally ending at the tempo



of the work's opening, but now with the piano and cello each taking on the character of the other.

Air and Simple Gifts

John Williams

Over a five-decade career, John Williams (b. 1932) has become one of America's most recognized composers for film and for the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra, and has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, and the Olympic Order.

Mr. Williams has composed the music and served as music director for more than one hundred films, including the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman: The Movie*, *JFK*, among many others. Mr. Williams has received five Academy Awards and 50 Oscar nominations, as well as seven British Academy Awards (BAFTA), 22 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams studied composition with Mario Castelnuovo-Tedesco in Los Angeles, and at the Juilliard School he studied piano with Madame Rosina Lhévinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman.

In addition to his activity in film and television, Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe, harp, and tuba, performed by orchestras such as the Boston Symphony, the New York Philharmonic, the Cleveland Orchestra, and the Chicago Symphony Orchestra.

In January 1980, Mr. Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler, and was named Boston Pops Laureate Conductor following his retirement in 1993, after 14 seasons.

Mr. Williams has composed music for many important cultural and commemorative events such as the rededication of the Statue of Lib-

erty in 1986, the celebratory opening of Walt Disney Concert Hall in Los Angeles, and musical themes for many Olympic Games. Mr. Williams holds honorary degrees from 21 American universities. He also holds the title of Artist-in-Residence at Tanglewood, and is a recipient of the 2009 National Medal of Arts. He also received the Kennedy Center Honor in 2004 and was inducted into the American Academy of Arts & Sciences in 2009.

The composer writes:

Air and Simple Gifts was written for the occasion of the inauguration of President Barack Obama on January 20, 2009. The piece combines a reflective and prayerful theme followed by an exuberant rendering of the traditional Shaker hymn "The Gift to be Simple," made famous by Aaron Copland in his ballet score *Appalachian Spring* [premiered at the Coolidge Auditorium of the Library of Congress in Washington, D.C., in a production designed by Isamu Noguchi]. I decided to include an original set of variations on the traditional theme that would be suitable for the illustrious quartet that had been invited to perform at the inaugural ceremony, Yo-Yo Ma, Itzhak Perlman, Gabriela Montero, and Anthony McGill.

Itinerant

Toru Takemitsu

Toru Takemitsu (1930–1996) was a Japanese composer who achieved worldwide renown for works that combine the tradition of Western classical music and the sounds of traditional Eastern instruments, especially the biwa (a short-necked lute) and the shakuhachi (a bamboo flute), in addition to serial music and musique concrète. His compositions also use percussion in unusual ways, electronic alteration of orchestral sounds, and even silence to return to music a sensuality he believed it had lost. In addition to concert works, he composed more than 90 film scores, including *Woman in the Dunes* (1964) and *Ran* (1985).

Takemitsu was, for the most part, self-taught, though he did study intermittently with the composer Yasuji Kiyose. He first performed in public in 1950 and the following year helped found a new group, the Experimental Workshop. Takemitsu's first composition to attract international attention was *Requiem for Strings* (1957), which became one of his most popular works. Igor Stravinsky and Aaron Copland

promoted his music, and it began to be performed abroad. Major orchestras also began to commission and perform his compositions, among them what was possibly his best-known work, *November Steps* (1967). Takemitsu's later music reflected the influence of Claude Debussy, George Gershwin, and Olivier Messiaen, and incorporated elements of tonal harmony along with those of serial music. He also claimed that the Japanese formal garden inspired the structure of his music, as illustrated by such works as *A Flock Descends into the Pentagonal Garden* (1978) and *Tree Line* (1988). Takemitsu was active in festivals of modern music and was director of the Space Theatre at Expo '70 in Osaka, Japan. Among his awards were the Gravemeyer Award (1994) and the Glenn Gould Prize (1996).

Itinerant was composed to mourn the death of the composer's friend, the sculptor Isamu Noguchi. The first performance was given by Paula Robison at the Isamu Noguchi Museum in New York on February 7, 1989.

Five Pieces for Orchestra

Arnold Schoenberg

More than a century after the seismic impact of his work began to be felt in the music world, Arnold Schoenberg remains one of the most controversial figures in the history of music. From the final years of the 19th century to the period following World War II, Schoenberg produced music of great stylistic diversity, inspiring the devotion of his students; admiration from peers like Mahler, Strauss, and Busoni; anger from conservative Viennese audiences; and hatred from his many detractors. Schoenberg was controversial and influential not only as a composer, but as an accomplished painter as well. He was closely associated to the expressionist Blue Rider group in pre-WWI Germany; Schoenberg's relationship with the movement was the subject of the 2003 exhibition at the Jewish Museum in New York, "Schoenberg, Kandinsky, and the Blue Rider."

Born in Vienna on September 13, 1874, Schoenberg was largely self-taught as a musician. An amateur cellist, he demonstrated from an early age a particular aptitude for composition, receiving rudimentary instruction in harmony and counterpoint from Oskar Adler and studying composition briefly with Alexander Zemlinsky, his eventual brother-in-law. Early in his career, Schoenberg took jobs orchestrating operettas, but most of his life was spent teaching, both privately and at various institutions, and composing.

The composer's early work bears the unmistakable stamp of high German Romanticism, evident in his first important composition, *Verklärte Nacht*, Op. 4 (1899). With works like the *Five Orchestral Pieces* (1909) and the epochal *Pierrot Lunaire* (1912), Schoenberg embarked on one of the most influential phases of his career. Critics reviled this "atonal" (Schoenberg preferred "pantonal") music, which evolved in a general parallel to the development of abstraction in the visual arts. Still, the high drama and novel expressive means of Schoenberg's music also inspired a faithful and active following. Most notable among Schoenberg's disciples were Alban Berg and Anton Webern; these three composers—the principal figures of the Second Viennese School—were the central force in the development of atonal and 12-tone music in the first half of the 20th century and beyond.

Schoenberg fled the poisonous political atmosphere of Europe in 1933 and spent most of his remaining life in the United States, becoming a naturalized citizen in 1941. During this later phase of his career, he at times returned to frank tonality, as in the *Theme and Variations for Band* (1943), reaffirming his connection to the great German musical heritage that extended back to Bach. For Schoenberg, the dissolution of tonality was a logical and inevitable step in the evolution of Western music. Despite a steady stream of critical brickbats throughout his entire career, the composer, whose life inspired one of the 20th century's great novels, Thomas Mann's *Doctor Faustus*, persisted in his aims, insisting that his music was the result of an overwhelming creative impulse. Though debate over the man and his music continue, Schoenberg is today acknowledged as one of the most significant figures in music history. The composer, a well-known triskaidekaphobe, died in Los Angeles on July 13, 1951.

Schoenberg composed *Five Pieces for Orchestra* in 1909 for a very large orchestra, and in 1949 prepared a new version of the work "to normal symphony orchestra proportions in order to facilitate performances," according to the editorial note in the score. In the meantime, at least three other versions of the work were arranged, including a piano four-hand arrangement by Webern, another for small ensemble by Felix Griessle, and for similar forces by the composer himself. Drastic inconsistencies in tempo and expressive indications among the versions are legion, creating a set of notorious performance practice issues for interpreters. The composer's own arrangement will be performed on today's program.

Five Pieces for Orchestra was written some years before Schoenberg evolved his system of composing known as twelve-tone technique. By the year of its composition in 1909, however, the composer's works are already characterized by important new characteristics, including the "emancipation of the dissonance" (as Schoenberg described it in his essay in *Style and Idea*) and the virtual suspension of the tonal system. The typically Schoenbergian compositional technique of perpetual variation can now be more fully realized, along with the exploitation of tone color as a constructive element in the music. Even in the composer's arrangement for smaller ensemble, the music is filled with unusual sonorities, retaining, in the composer's words, "a varied, continuous alternation of colours, rhythms, and moods."

The score of *Five Pieces for Orchestra* originally contained only the tempo markings for each of the sections. Soon after the first performance of the work, however, Schoenberg supplied titles to each of the pieces. He did so reluctantly, in response to a request from his publisher, but intentionally kept the titles general and abstract, believing that the music itself should be sufficient. The titles in the program above appear in the 1946 version of the score.

About the Artists

AUDREY ANDRIST, harmonium, is a Canadian pianist who has performed in North America, Japan, China, and Germany. She grew up on a farm in Saskatchewan, and while in high school traveled three hours one-way for piano lessons with William Moore, himself a former student of famed musicians Cécile Genhart and Rosina Lhévinne. She completed master's and doctoral degrees at New York's Juilliard School, studying with Herbert Stessin, and garnered first prizes at the Mozart International, San Antonio International, Eckhardt-Gramatté, and Juilliard Concerto competitions. She has performed in many of North America's most prestigious venues, including the Kennedy Center in Washington, D.C., Place des Arts in Montreal, Chicago's Ravinia Festival, and Alice Tully Hall in New York. She is a member of Strata, a trio with her husband, James Stern, violin, and Nathan Williams, clarinet, recipients of a major grant from the Rauch Foundation. She is also a member of the Verge Ensemble in Washington, D.C., and the Stern/Andrist Duo with her husband; in 2011, they celebrated their twentieth year of performances together. An avid performer of new music with many world premieres to her credit, Ms. Andrist can be heard on over a dozen recordings of both standard and modern repertoire on the Albany, Centredisques, and New Focus labels, among others. She currently lives in the Washington, D.C. area, where she

maintains a busy private teaching studio, and has performed at the Library of Congress, Wolf Trap, and the Smithsonian Institution.

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 Breden 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 17, 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 residences. 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 competitions, 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.

SUE HEINEMAN has been principal bassoonist of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. Ms. Heineman has performed as guest principal bassoonist of the Los Angeles Philharmonic and is a frequent soloist at conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, and Santa Fe Chamber Music Festival. As a student she participated in festivals at Tanglewood, Banff, National Repertory Orchestra, and Los Angeles Philharmonic Institute. Originally from Philadelphia, Ms. Heineman holds a bachelor of music degree from Eastman and a master's de-

gree from Juilliard. She also completed a bachelor of arts degree at the University of Rochester, graduating summa cum laude with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turkovic, Judith LeClair, and Stephen Maxym. A frequent guest clinician at conservatories and festivals throughout the U.S. and Canada, Ms. Heineman is on the faculty of the University of Maryland School of Music.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following two terms, from 2005 through 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 ten years, brought the school to 80 percent 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.

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.

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 she found herself 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 was made by the Venetian master Matteo Goffriller and dates from 1691.

NICHOLAS STOVALL, oboe, 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 Françaix, 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, cello, 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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Upcoming Program

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*

JOHN CHOWNING – *Voices*

NICHOLAS MAW – *Ghost Dances*

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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**Interested in volunteering for upcoming
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Please contact Nona Martin at MartinN@si.edu or 202-633-8522 if you would like to help with distributing programs and with the receptions following the concerts.

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