

# 21st CENTURY CONSORT

February 16, 2019

St. Mark's Episcopal Church  
301 A Street, SE, Washington, DC

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Mark Bleeke, tenor  
Paul Cigan, clarinet  
Lisa Emenheiser, piano  
Daniel Foster, viola  
Sue Heineman, bassoon  
Lee Hinkle, percussion  
Laurel Ohlson, French horn  
Alexandra Osborne, violin  
Carmen Pelton, soprano  
Susan Robinson, harp  
Sara Stern, flute  
Jane Stewart, violin  
Nick Stovall, oboe  
Rachel Young, cello

Mark Huffman, recording engineer



**Saturday, December 16, 2017**  
**Pre-Concert Discussion 4:00 p.m.**  
**Concert 5:00 p.m.**  
**St. Mark's Episcopal Church**  
**301 A Street, SE, Washington, DC**

The 21st Century Consort's 2018–2019 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, the Nicolae Bretan Music Foundation, the Amphion Foundation, and the Board and Friends of the 21st Century Consort.

## Pre-Concert Discussion

Christopher Kendall with Scott Wheeler, Maurice Wright

## Program All You Need is Love

*Romanza with Faux Variations* Melinda Wagner  
Ms. Emenheiser, Ms. Osborne, Ms. Young

*An Evolving Romance* Jeffrey Mumford  
Ms. Emenheiser, Ms. Stern

*Cantata* Maurice Wright  
I. To music, to becalm his fever  
II. To Lucia playing on her lute  
III. The commendation of music  
IV. Wit predominant  
V. To music, to becalm his fever (continued)  
Mr. Bleeke, Mr. Hinkle

### INTERMISSION

*Serenata* Scott Wheeler  
1. If I had a wife  
2. Her hand in my hand  
3. Little Trip  
4. Desire Like This  
5. Love me little  
Mr. Bleeke, Ms. Emenheiser

*Valentine* Hilary Purrington  
Mr. Foster

*La Vita Nuova* Nicholas Maw  
1. Sonnet  
2. Madrigal  
3. Silent the Forests  
4. Madrigal  
5. The Dream  
Mr. Cigan, Mr. Foster, Ms. Heineman, Mr. Kendall, Ms. Ohlson,  
Ms. Osborne, Ms. Pelton Ms. Robinson, Ms. Stern, Ms. Stewart,  
Mr. Stovall, Ms. Young

## Program Notes

### *Romanza with Faux Variations*

Melinda Wagner

Melinda Wagner's catalog of works embodies music of exceptional beauty, power, and intelligence. Melinda Wagner received widespread attention when her colorful *Concerto for Flute, Strings and Percussion* earned her the Pulitzer Prize in 1999. Since then, major works have included *Concerto for Trombone*, for Joseph Alessi and the New York Philharmonic; a piano concerto, *Extremity of Sky*, commissioned by the Chicago Symphony for Emanuel Ax; and *Little Moonhead*, composed for the Orpheus Chamber Orchestra, as part of its popular "New Brandenburgs" project.

*Extremity of Sky* has been performed by Emanuel Ax with the National Symphony (on tour), the Toronto and Kansas City Symphonies, and the Staatskapelle Berlin. Wagner has received three commissions from the Chicago Symphony; the most recent of these, *Proceed, Moon*, was premiered by the CSO under the baton of Susanna Mälkki in 2017. Other recent performances have come from the American Composers Orchestra, the United States Marine Band, BMOP, the American Brass Quintet, the Empyrean Ensemble, and the Philadelphia Chamber Music Society.

Among honors Wagner has received is a Guggenheim Foundation Fellowship and awards from the American Academy of Arts and Letters and ASCAP. Wagner was given an honorary doctorate from Hamilton College, and a Distinguished Alumni Award from the University of Pennsylvania in 2003. She was elected to the American Academy of Arts and Letters in 2017.

A passionate and inspiring teacher, Melinda Wagner has given master classes at many fine institutions across the United States, including Harvard, Yale, Eastman, Juilliard, and UC Davis. She has held faculty positions at Brandeis University and Smith College, and has served as a mentor at the Atlantic Center for the Arts, the Wellesley Composers Conference, and Yellow Barn. Ms. Wagner currently serves on the faculty of the Juilliard School of Music.

The composer writes:

The glorious combination of violin, cello and piano has always been one of my favorites. The violin and cello together produce

nearly the entire range of the orchestra (actually, the cello alone has an extraordinary reach). Each is capable of invoking high drama, poignancy, anger, sadness, lightheartedness, and on and on. I am particularly fond of the violin's lovely, gutsy bass voice, and the wonderful, soaring soprano of the cello and find myself using these ranges frequently. Joined by the almost orchestral voice of the piano, and the unifying "wash" of sound provided by its sustaining pedal, this ensemble offers a rich variety of sonorities as well as a never-ending range of expressive possibilities.

The core of the piece consists of a set of thorny, rhythmically-driven, sometimes highly contrapuntal episodes. Quite without my planning it, each episode seemed to *want* to be varied, yet the music to follow never ended up being more than an imposter variation, or, put more gently, simply another episode with the *potential* for being varied (hence the word "faux" in the title). It is not important for the listener to hear the piece in this way, but only to know that *my* hearing it this way helped to generate ideas as I was working. The piece begins with a quiet and sad melody for violin into which the cello gradually weaves itself. A fragmented version of this tune returns at the end, thereby providing the other side of the work's "frame."

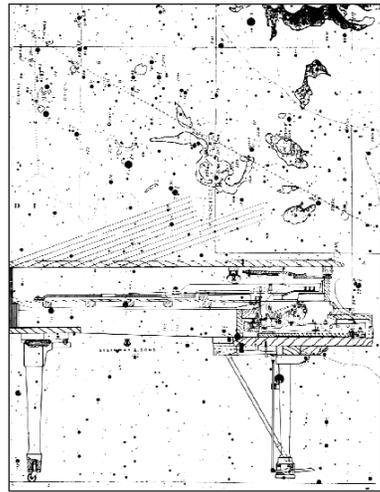
### *An Evolving Romance*

Jeffrey Mumford

Born in Washington, D.C. in 1955, composer Jeffrey Mumford has received numerous fellowships, grants, awards and commissions, including the "Academy Award in Music" from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Other grants have been awarded by the Ohio Arts Council, Meet the Composer, the Martha Baird Rockefeller Fund for Music Inc., the ASCAP Foundation, and the University of California.

Mumford's most notable commissions include those from the San Antonio Symphony, Washington Performing Arts, the Fulcrum Point New Music Project (through New Music USA), Duo Harpverk (Iceland), the Sphinx Consortium, the Cincinnati Symphony, the VERGE

Ensemble /National Gallery of Art/Contemporary Music Forum, the Argento Chamber Ensemble, Ole Bohn, the Haydn Trio Eisenstadt (Vienna), the Network for New Music, the Cleveland Orchestra, the Chicago Symphony Orchestra, a consortium of presenters consisting of the Krannert Center for the Performing Arts at the University of Illinois, Urbana-Champaign, Chamber Music Columbus (OH) and Omus Hirshbein, the Nancy Ruyle Dodge Charitable Trust, the Meet the Composer/Arts Endowment Commissioning Music/USA, the National Symphony Orchestra (twice), Cincinnati radio station WGUC, the Walter W. Naumburg Foundation, the Fromm Music Foundation, and the McKim Fund in the Library of Congress.



His music has been performed extensively, by major orchestras, soloists, and ensembles, both in the United States and abroad, including London, Paris, Reykjavik, Vienna, and The Hague. Current projects include *verdant cycles of deepening spring*, a violin concerto for Caroline Chin; a new string quartet for an international consortium (including ensembles from London, Berlin, Stuttgart, Amsterdam, Copenhagen, Glasgow, Boston and New York); *of radiances blossoming in expanding air*, for 'cello & chamber orchestra, for Deborah Pae; *unfolding waves*, a piano concerto for Italian pianist Pina Napolitano and the SMASH Ensemble based in Spain; and the ongoing set of "*rhapsodies*" for 'cello & strings.

Mumford has taught at the Washington Conservatory of Music, served as Artist-in-Residence at Bowling Green State University, and served as assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music. He is currently Distinguished Professor at Lorain County Community College in Northern Ohio.

The composer writes:

*an evolving romance for flute and piano* is a re-arrangement and an elaboration of *a gracious accord: romance for violin & piano* which

was commissioned by pianist Lura Johnson to celebrate the occasion of her marriage to Matt Horwitz. The present arrangement was requested by Ms. Johnson to play with her duo partner, flutist Christina Jennings, and is dedicated to them. Both works take as their point of departure two dances from my *four dances for Boris* which were written for Ms. Johnson to perform as part of "*Enter Race*" choreographed by Boris Willis. Among the most important elements of the four dances (particularly the third, marked "*pensiero ma grazioso*") was to provide a vehicle for the pianist's lyrical and rhythmic gifts. As well, the work was further inspired by my fascination with and is an homage to the kind of transparent music characteristic of a good deal of mid-twentieth-century American Neo-Classicism. Formally, the work alternates between more considered and reflective music and that which is more impulsive.

### *Cantata*

Maurice Wright

Maurice Wright's musical life began as a percussionist, when he performed a solo on a toy glockenspiel in a one-room schoolhouse in Buckton, Virginia. Shortly thereafter, he began to study piano, and within two years gave a public recital at the Bethel Community Church, which included "The Daring Young Man On The Flying Trapeze." He also began to experiment with electricity, wiring up a battery-powered telephone that ran from the basement of the family's house outside to an old maple tree. He ended piano lessons as he began to compose, and later began to study the trombone, playing in a brass quartet with friends, and composing short pieces for the group.

At age 13, his family moved to Tampa, Florida. He attended Florida State University's summer music camp, winning its Musicianship Award. While studying the Hindemith *Trombone Sonata* with Douglas Baer, Principal Trombonist of the Tampa Philharmonic, Wright spent a year with the Tampa Police Dance Band, rehearsing with armed musicians and performing at police social functions across the state. He also experimented with tape recorders, and studied FØRTRAN programming as a continuing education student at the University of South Florida. His compositions began to take on more substance, and, at the urging of a musician friend, he submitted two of them (*Sonatina* for piano, and *Two Preludes* for trombone and piano) with his application to Duke University.

A Mary Duke Biddle Scholar at Duke University, he was graduated Magna Cum Laude with Distinction in Music, and became a President's Fellow and Harriman Scholar at Columbia University, from which he received his masters degree in 1974 and doctorate in 1988. At Columbia, he studied electronic music with Mario Davidovsky and Vladimir Ussachevsky, computer music with Charles Dodge, instrumental composition with Chou Wen-Chung and Charles Wuorinen, music theory with Jacques-Louis Monod, and opera composition with Jack Beeson.

Outstanding ensembles and soloists have performed his work, including the Philadelphia Orchestra, the Boston Symphony Orchestra, the Emerson String Quartet, and the American Brass Quintet. His visual music and electroacoustic music compositions have been performed on five continents. The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the Pennsylvania Council on the Arts, the Independence Foundation, and the National Endowment for the Arts have recognized and supported his work. Recordings of his work appear on New World, Innova, Equilibrium, everglade, CRI, and other labels. His compositions are published by APNM, Theodore Presser, Schott, and by the composer. He is Laura H. Carnell Professor of Music Studies at Temple University's Boyer College of Music and Dance.

The composer writes:

My *Cantata* for tenor voice percussion and electronic sound is music about music; a celebration of harmony and sound. I chose these seventeenth-century texts because they sing so well about the effect of music in moments of passion and in times of quiet reflection. The singer is joined by a kind of "ghost chorus" in the first piece and is taken through a series of dream images in the ensuing movements. Computer synthesized plucked strings represent Lucia in the second piece, while in the third piece soft bell-like sounds are transformed into robust blasts as the soul is "changed for harmony." *Lucasia* represents an altogether different style of music in the fourth song, and an extended electronic interlude is offered to bring back the subdued spirit of the opening poem. This time the ghost chorus joins the singer in the form of a computer voice singing computer proverbs (MELT WITH EASE/FALL LIKE THE FLOWERS/WITH THIS MY HEAVEN) drawn from the human text. A brief but noisy coda concludes the dream and returns the singer to his silence.

The electronic sound serves as an accompanist of accordion-like dimension. It is full and complex in one instance while simple and intimate in another. The various percussion instruments also were chosen for their particular points on lines spanning pitched and unpitched sound, focused and diffused articulation. In this way the two parts sometimes support the voice with a polite background, but also often challenge it, race with it, and mimic it.

## I. TO MUSIC, TO BECALM HIS FEVER

Charm me asleep, and melt me so  
With thy delicious numbers,  
That being ravished, hence I go  
Away in easy slumbers...

...

Melt, melt my pains,  
With thy soft strains;  
That having ease me given,  
With full delight I leave this light,  
And take my flight  
For Heaven.

—Robert Herrick (1591-1647)

## II. TO LUCIA PLAYING HER LUTE

When last I heard your nimble fingers play  
Upon your lute, nothing so sweet as they  
Seemed: all my soul fled ravished to my ear  
That sweetly animating sound to hear.  
My ravished heart with play kept equal time,  
Fell down with you, with you did Éla climb,  
Grew sad or lighter, as the tunes you played,  
And with your lute a perfect measure made:  
If all, so much as I, your music love,  
The whole world would at your devotion move;  
And at your speaking lute's surpassing

—Samuel Pordage (1633-1691)

### III. THE COMMENDATION OF MUSIC

Oh, lull me, lull me, charming air!  
My senses rock with wonder sweet;  
Like snow on wool, thy fallings are,  
Soft as a spirit's are thy feet.  
Grief who need fear  
That hath an ear?  
Down let him lie  
And slumbering die,  
And change his soul for harmony.

–William Strode (1602-1645)

### IV. WIT PREDOMINANT

Ah! lay by your lute;  
Ah! Lucasia, forbear.  
Whilst your tongue I may hear,  
Other music is mute.  
Ah! lay by your lute,  
For the heavens have decreed that my heart should submit  
To none but the charms of your wit.

The conflict was hot  
When first I met your eyes;  
Yet my heart would still rise  
Though through and through shot.  
The conflict was hot;  
But your wit's great artillery when drawn to the field,  
Oh then, 'twas my glory to yield!

To satisfy all,  
When an empire is due  
To each beauty in you,  
The world is too small,  
To satisfy all.  
With the rest you in triumph shall sit and survey;  
But give wit all the spoils of the day.

–Thomas Rymer (1641-1713)

### V. TO MUSIC TO BECALM HIS FEVER

*(continued)*

Thou sweetly canst convert [a pain]  
From a consuming fire  
Into a gentle-licking flame,  
And make it thus expire.  
Then make me weep  
My pains asleep,  
And give me such reposes,  
That I, poor I,  
May think, thereby,  
I live and die  
'Mongst roses.

Fall on me like a silent dew,  
Or like those maiden showers,  
Which, by the peep of day, do strew  
A baptism o'er the flowers.  
Melt, melt my pains,  
With thy soft strains;  
That having ease me given,  
With full delight  
I leave this light,  
And take my flight  
For Heaven.

–Robert Herrick

*(Derived text)*

WITH THIS MY HEAVEN  
a pain, a fire, my sleep  
MELT WITH EASE  
FALL LIKE THE FLOWERS  
WITH THIS MY HEAVEN.

### *Serenata*

Scott Wheeler

Scott Wheeler is an award-winning composer, conductor, pianist, and teacher with a multifaceted career. Although his chamber and orchestral music shows a wide range, it is his prominent profile as a composer of vocal and operatic music that defines his career and artistic personality. Wheeler's most recent full-length opera is *Naga*, on a

libretto of Cerise Jacobs, co-commissioned by White Snake Projects and Boston Lyric Opera. His latest operatic project is the 10-minute comedy *Midsummer*, based on a short play by Don Nigro, commissioned and premiered by Boston Opera Collaborative in October 2018. Other 2018-19 premieres include *Dream Songs* for PhiloSONIA, *Whispered Sarabande* for violinist Mark Peskanov at Bargemusic, and “She Left for Good But Came Back” for the Bowers-Fader Duo, all premiering in New York.

Scott’s 2017 violin sonata *The Singing Turk* is part of the current recital repertoire of Gil Shaham and Akira Eguchi, whose performances between 2017 and 2019 take the work to Japan, California, Washington, Boston, St. Louis, and elsewhere.

Scott’s previous operas have been commissioned by the Metropolitan Opera, Washington National Opera (commissioned by Plácido Domingo), and the Guggenheim Foundation. Singers who have performed and recorded the music of Scott Wheeler include Renee Fleming, Sanford Sylvan, Susanna Phillips, Anthony Roth Costanzo, William Sharp and Joseph Kaiser.

Scott’s most recent CDs include *Light Enough* and *Songs to Fill the Void*, both featuring baritone Robert Barefield on Albany Records, and *Portraits and Tributes*, featuring pianist Donald Berman, on Bridge. Other Wheeler CDs include *Crazy Weather*, with the Boston Modern Orchestra Project; *Wasting the Night*—songs for voice and piano; and the opera *The Construction of Boston*, both available on Naxos. *Shadow Bands* features Scott’s chamber music for strings and piano with the Gramercy Trio, recorded on Newport Classic.

Scott Wheeler divides his time between New York and Boston, where he is Distinguished Artist in Residence at Emerson College. At Emerson he has conducted musical theatre works by Stephen Sondheim, Leonard Bernstein, Cy Coleman, and many others. He is a recognized expert in the coaching and analysis of songs from the entire history of American musical theatre, from the early 20th century to the latest shows in New York and elsewhere. Performers who have studied with Scott Wheeler are currently performing on Broadway, in Broadway tours, in regional theatre, and in cabaret. Several of his students have also made careers as theatrical songwriters.

The composer writes:

*Serenata* was originally written for tenor and guitar, and was premiered by Marshall Hughes and John Muratore. That combination suggested a lover’s serenade, which in turn led me to discover these poems by Mark Van Doren. All five poems are drawn from Van Doren’s book *Morning Worship*. The first, second and last songs come from a set of poems Van Doren calls “Dunce Songs,” the other two from a set called “Lovers Must Wonder.” Both the texts and the music refer in various ways to the traditions of ballad, madrigal, and serenade. Permissions for the use of the text were granted by the poet’s son, the late Charles Van Doren, a literary scholar better known for his central role as a morally compromised contestant in a television scandal dramatized in the movie *Quiz Show*.

### 1. If I had a wife

If I had a wife  
I would love her as kings  
Loved queens in the old days,  
Or as princes Maidens,  
Met in the dew, by a stile, or a morning  
“How do you do, my pretty?”  
And all of that.  
If I had a wife  
I would come home sometimes  
Dressed like a stranger,  
And when she stared,  
“Lady,” I’d say  
And woo her in wonder  
“How can there be such shining?”  
And all of that.  
If I had a wife  
I would never be done  
With remembering how it is now when, oh,  
I am lonesome  
And no one is here but my dog and my cat  
“Well, old boys! Hungry?”  
And all of that.

## 2. Her hand in my hand

Her hand in my hand,  
Soft as the south wind,  
Soft as a colt's nose,  
Soft as forgetting;  
Her cheek to my cheek,  
Red as the cranberry,  
Red as a mitten,  
Red as remembering  
Here we go round like raindrops,  
Raindrops,  
Here we go round  
So snug together,  
Here we go round,  
Here we go round  
Oh, but I wonder,  
Oh, but I know,  
Who comforts like raisins,  
Who kisses like snow.

## 3. Little Trip

Let's go.  
Let's be somewhere a while  
We haven't ever been before;  
And strangers cut the random grass  
Or leave it ragged.  
That can pass;  
For now the road climbs more and more,  
And we are silent mile by mile  
Between whose woods?  
We'll never know  
Unless we stop to read his name.  
Up and over, down and on  
Around this mountain, blue then brown.  
Here is a river, wild or tame  
According as the rock below  
Be few or many.  
Next a house,  
And neat or not we like it well,  
For someone else does all the chores  
Or doesn't do them.  
Churches, stores—

There, I heard the crossing bell.  
So home by dark to moth and mouse.

## 4. Desire Like This

So long had he withheld his hands,  
She found him slow to learn:  
The way a breast, a thigh, can yield;  
The way snow can burn  
You thought me once a goddess, boy,  
And so I am, she said;  
Desire like this is not of earth:  
More, and we both were dead.  
Oh, no, no, he cried;  
But even then,  
Like one brand ablaze,  
They broke and fell, and each went out  
As stars extinguish days.

## 5. Love me little

Love me little,  
Love me long,  
Then we neither can be wrong:  
You in giving,  
I in taking;  
There is not a heart breaking  
But remembers one touch,  
Or maybe seven, of too much.  
Love me more than halfway, though.  
Let me think,  
Then let me know.  
And I promise you the same:  
A little wild, a little tame;  
Lest it ever seems long:  
Tick, tock, ding, dong.  
Tick, tock, ding, dong.  
Tick, tock,  
Tick, tock,  
Tick, tock,  
Tick, tock,  
Tick, tock,  
Tick, tock, ding, dong.

## Valentine

## Hilary Purrington

Hilary Purrington is a New York City-based composer of chamber, vocal, and orchestral music. Her work has received recognition from the American Academy of Arts and Letters; the American Society of Composers, Authors, and Publishers (ASCAP); the International Alliance for Women in Music; and the National Federation of Music Clubs (NFMC), among others.

Purrington's orchestral and chamber works have been performed by many distinguished ensembles, including the Peabody Modern Orchestra, the American Modern Ensemble, Voices of Change, and the Chicago Harp Quartet. Recent commissions include new works for the New York Youth Symphony, the NOVUS Trombone Quartet, and Washington Square Winds. Upcoming projects include commissions from the Philadelphia Orchestra and the American Composers Orchestra. For the 2018-19 season, Purrington has been named the Sioux City Symphony Orchestra's Composer of the Year, and she is also serving as composer-in-residence for the Musical Chairs Chamber Ensemble.

Also an accomplished vocalist, Purrington has developed a reputation as a composer of solo vocal and choral music. Her song *For your judicious and pious consideration* was premiered by mezzo-soprano Adele Grabowsky on the 2016 New York Philharmonic Biennial's New Music New Haven concert. In 2015, the Eric Stokes Fund commissioned Purrington to compose a new song cycle about the devastating effects of climate change. The resulting work, *A Clarion Call*, was premiered at the 2017 Conference for Ecology and Religion hosted by the Yale Divinity School. Recent vocal commissions include new works for the Melodia Women's Choir of NYC, Yale Glee Club, inFLUX, and the Bowers/Fader Duo. In April 2019, C4: The Choral Composer/Conductor Collective will premiere *John Eason Stops Preaching*, a new work with words by contemporary poet Julia Bouwsma.

Originally from Longmeadow, Massachusetts, Purrington lives and works in New York City. She holds degrees from the Yale School of Music, The Juilliard School, and the Shepherd School of Music at Rice University.

The composer writes:

I composed *Mean Reds* for solo viola during the fall of 2013 for my friend Jordan Warmath. The title of the work comes from the novella *Breakfast at Tiffany's* by Truman Capote. Holly Golightly names her occasional bouts of angst "mean reds," and I loved her poetic yet childlike description of her anxiety. In thinking about the color red, I became fascinated by how many different and strong associations we have with it—love, passion, hatred, aggression, caution, meat, fire, blood, spice, and heat, just to name a few. So, each one of the four movements of *Mean Reds*—"Valentine," "Warning Sign," "Siren," and "Bloodshot"—is inspired by something we tend to associate with the color red. The first movement, "Valentine," is the most lyrical of the set, and serves as a brief expression of adoration.

## La Vita Nuova

## Nicholas Maw

Nicholas Maw (1935–2009) was a student of Lennox Berkeley's at the Royal Academy of Music from 1955–1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw's earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger.

It came as something of a surprise, then, when Maw fulfilled a BBC composition for the 1962 Proms with *Scenes and Arias* (a setting of twelfth-century texts for three sopranos and orchestra), filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a complex tonality quite different from the total chromaticism of the Viennese school. This made his music—highly personal and individual as it is—very difficult to pigeonhole stylistically.

In 1991 Simon Rattle, then the conductor of the City of Birmingham Symphony Orchestra, insisted, as a condition of the renewal of his recording contract with EMI, that he be allowed to record Maw's *Odyssey*, a ninety-minute orchestral score written for the BBC's

Promenade Concerts in 1987. One would be hard-pressed to think of any abstract orchestral work of that scope since the time of Mahler. The recording was a surprise success, and it brought Maw to the attention of a far wider audience than he had previously enjoyed, casting attention on his other works as well. (When the British magazine *Gramophone*, one of the world's most highly regarded record review publications, celebrated its seventieth anniversary, the editors chose what were in their view the seventy most significant recordings of that period—and Maw's *Odyssey* was the only work by a living composer on the list.)

Since 1962 with *Scenes and Arias*, Maw continued on that path, composing voluptuous music that did not turn its back on the traditions of the past, even as it projects the composers' own personal vision. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for fifteen stringed instruments), he produced a substantial body of music for voice, ranging from the song cycle *The Voice of Love* for mezzo-soprano and piano, which received its U.S. premiere by the Consort in 2008, to a three-act opera, *The Rising of the Moon*, composed for Glyndebourne, and the elegant tribute to Italian love poetry, *La Vita Nuova*, to be heard on this evening's program.

In 2002 an opera, *Sophie's Choice*, based on William Styron's novel, was commissioned by BBC Radio 3 and the Royal Opera House, Covent Garden. It was premiered at the Royal Opera House under the direction of Sir Simon Rattle, and afterwards received a new production by stage director Markus Bothe at the Deutsche Oper Berlin and the Volksoper Wien, which had its North American premiere by the Washington National Opera in October 2006. Mezzo-soprano Angelika Kirchsclanger, who sang Sophie in London, reprised the title role at the National Opera, joined by American baritone Rod Gilfry as Nathan Landau, the schizophrenic man who initially rescues Sophie and then persuades her to join him in a suicide pact. Maw also prepared a concert suite for orchestra based on the music.

From 1998 until 2008, Nicholas served on the faculty of the Peabody Institute at Johns Hopkins University, where he taught music composition. He had previously served on the faculties of Yale University,

Bard College, Boston University, the Royal Academy of Music, Cambridge University, and Exeter University. Having emigrated to the U.S. to be with artist Maija Hay in 1984, he had been a resident of Washington, and died at his home there on May 19, 2009 at age 73.

### *La Vita Nuova* (1978)

*La Vita Nuova*, commissioned by the BBC for the Nash Ensemble, received its first performance in 1979 at a Promenade Concert at the Round House in London; the Consort's first performance in the U.S. followed three years later. The song cycle takes its title from Dante's late-13<sup>th</sup> century treatise, which, in celebrating his love for Beatrice, created a new aesthetic of love and of lyric love poetry. Maw had contemplated a treatment of Dante's work, but instead turned to other Italian lyric poetry from three centuries to express the idea of love's refining power. Dante's close friend Cavalcanti establishes the motive in the beginning of his Sonetto, which opens the cycle.

Maw emphasizes the contrasts among the varied poetic treatments of love, with a sequence of movements that alternates between fast and slow, each with sharply differing imagery, tones, topics, and modes of address. The settings share an embrace of the centuries-old technique of text-painting, a graphic aural representation of objects and events in the poetry, in the Italian madrigal tradition. The music is further unified by the distinctive musical language of a composer who, in these five varied reflections on love, creates an extraordinarily sensuous score that shimmers with sensuality, providing a powerful and at times hypnotic commentary on the rapturous melodic lines of the soloist. The scoring of *La Vita Nuova* may represent a kind of miniature orchestra, with quintets of winds and strings (including harp), but there is nothing abbreviated about the palette of colors Maw draws from the ensemble in bringing to new life these deeply expressive texts. (See next page for texts.)

### **I. Sonetto**

Per gil occhi fiere un spirito  
sottile,  
Cha fa in la mente spirito destare,  
Dal qual si muove spirito d'amare,  
Ch'ogn' altro spiritello fa gentile.

Sentir non puo di lui spirito vile,  
Di contanta veru spirito appare.  
Questo tremare e lo spiritel,  
chef a  
Tremare. Lo spiritel, chef a la donna  
umile.

E pol da questo spirito si  
muove  
Un altro dolce spirito soave,  
Che segue un apiritello di  
mercede.

Lo quale spiritel spiriti  
plove,  
Ch'ha di ciascuno spirito la chlave,  
Per forza d'uno spirito, che 'l  
vede.

—Cavalcanti

### **I. Sonnet**

A breath of thy beauty passes through  
my eyes;  
And rouses up an air within my mind.  
That moves a spirit so to love inclined;  
It breedeth, in all air, nobilities.

No vile spirit do discern his vertu is able  
So great is the might of it,  
He is the sprite that putteth a trembling  
fyt  
On spirit that maketh a woman  
mercyable.

And then from this spirit there moveth  
about.  
Another yet so gentle and soft that he,  
Causeth to follow after him a spirit of  
pity.

From the which a very rain of spirits  
poureth out  
And he doth carry upon him the key.  
To every spirit, so keen is his breath to  
see.

—Ezra Pound, from  
“The Translations of Ezra Pound”

### **2. Madrigale**

Cantati meco, Insmorati augelli,  
Poi che vosco a cantar Amor me in-  
vita;  
E voi, bei rivi e snelli,  
Per la plaggia fiorita,  
Tenete a le mie rime el tuon suave.  
La belta, che lo canto, e si infinita,  
Che il cor ardir non have  
Pigliar lo incarco solo;  
Ch'egli e debole e stanco, e il peso e  
grave.  
Vaghi augeleti, vul ne gite a volo,  
Perche forsi credeti  
Che il mlo cor senta duolo,  
E la zogia ch'lo sento non sapeti.  
Vaghi augeleti, odeli;  
Che quanto gira in tondo  
Il mare, e quanto spira zascun vento,  
Non e placer nel mondo,  
Che aguagliar se potesse a quell che  
lo sento.

—Bolardo

### **Tacciono I boschi**

Tacciono I boschi e l flumi,  
E'l mar senza onda glace,  
Ne le spelonche I venti han tregua e  
pace,  
E ne la notte bruna  
Alto silenzio fa la Blanca  
luna:  
E noi tenlamo ascose  
Le dolcezze amorose:  
Amor non parli o spiri,  
Sien muti l baci e muti I mlei  
sospiri.

—Tasso

### **2. Madrigal**

Sing with me, you little amorous birds,  
Since Love invites me now to sing with  
you;  
And you, bright brooks, green swards,  
Where flowers blossom too,  
Keep with my rhymes harmonious rhythm  
sweet.  
Beauty, of whom I sing, is so complete  
That my heart does not dare  
To carry the burden alone;  
For it is weak and worn, the weight to bear.  
Wandering birds, you fly away again,  
Perhaps since you believe  
My heart is full of pain,  
And the joy I feel you cannot now  
conceive.  
Wandering birds, perceive;  
As great as are the waters hurled  
At sea, however great winds blow,  
There is no pleasure in this world  
That can compare with that I know.

—L.R. Lind

### **3. Silent the Forests**

Silent the forests, the streams,  
Waveless-sheeted the sea,  
Winds in their caves unblustering, at  
peace.  
Somber the night, and white  
Its moon of deepest and marmoreal  
quiet:  
Let us too lie like secrets  
Locked in love and its sweetness—  
Love has no breath, no voice,  
No sound a kiss, no voice or sound my  
sighs!

—Edwin Morgan

#### 4. Madrigale

Metre c'al tempo la mia vita fugge,  
Amor piu mi distrugge,  
Ne mi perdona un' ora,  
Com'l' credetti gia dopo molt'anni.  
L'alma, che trema e rugge,  
Com'uom c' a torto mora  
Di me si duol, de' suo' eterni danni.  
Fra 'l timore e gli inganni  
D' amore e morte, allor tai dubbio  
sento,  
Ch' l' cerco in un momento  
Del me' di loro, e di poi il peggio  
piglio;  
Si dal mal uso e vinto il buon  
consiglio.

—Michelangelo

#### 5. Il Sogno

Deh lasciate, signor, le maggior cure  
D'ir procacciando in questa età  
fiorita,  
Con fatiche e periglio della vita,  
Alti pregi, alti onori, alte venture;  
E in questi colli, in queste alme e sic-  
cure  
Valli e campagne, dove Amor n'in-  
vita,  
Viviamo insieme vita alma e gra-  
dita,  
Fin che il sol de' nostri occhi al fin  
s'oscure;  
Perchè tante fatiche e tanti stenti  
Fan la vita più dure, e tanti onori  
Restan per morte poi subito spenti.  
Qui coglieremo a tempo e rose e fiori,  
Ed erbe e frutti, e con dolci concenti  
Canterem con gli uccelli i nostri  
amori.

—Gaspara Stampa

#### 4. Madrigal

While life is running out in me through  
time.  
Love still is doing harm,  
And will not leave me an hour  
As I after so many years had thought.  
My soul shakes and screams  
Like a man falsely murdered,  
Complaining to me of the eternal cheat.  
Between fear and deceit  
I feel such doubts then over love and  
death  
That I seek in one breath  
The better of them, and then take the  
worse,  
Good counsel thus beaten by evil use.

—Creighton Gilbert

#### 5. The Dream

Ah! leave, my lord, in this your flowering  
age those weighty cares whereby you  
labor hard with travail and with dan-  
ger to your life for high rewards, high  
honors, high emprise.  
Amid these hills, these safe and lovely  
vales and plains where Love invites,  
let us together spend a life divine and  
happy till to our eyes at last the sun  
grows dark.  
So many labors and so many toils make  
life a hard thing; and all these honors  
in a trice by death return to naught.  
Here let us pluck the rose and flowers  
and leaves and fruit while time is  
ours, and with soft music let us sing  
our loves unto the birds.

—Richard Aldington  
from "Lyric Poetry of the Italian  
Renaissance"

## Artist Bios

MARK BLEEKE, tenor, is a 2016 Juno award recipient for his recording with L'Harmonie des Saison's *Las Ciudades de Oro* on ATMA Classique. Recent engagements include Kurt Weill's *The Seven Deadly Sins* with The National Symphony at The Kennedy Center; The BBC Symphony in London; The Detroit, Toledo, and El Paso Symphonies; The Los Angeles Chamber Orchestra; The Houston Symphony; and The Buffalo Philharmonic. He also recently sang the role of Monastatos in Mozart's *The Magic Flute* with Clarion in New York City, *Sun's Heat* of Stephen Albert with The 21st Century Consort in Washington, D.C., Mozart's *Requiem* in Montreal, and Medieval German Octoberfest songs with The Folger Consort. This season Mr. Bleeke will join L'Harmonie des Saison in Montreal and at the Regensburg Festival in Germany for *Las Ciudades de Oro*, and will sing Kurt Weill's *The Seven Deadly Sins* with The Oregon Symphony and also in Shanghai, in addition to numerous cities on a tour of the Weill throughout Germany. He will also sing the arias in Bach's *St. John Passion* with New York Baroque Incorporated and The Saint Thomas Choir of Men and Boys in New York, and he will sing at Tanglewood this summer with Hudson Shad. Among Mr. Bleeke's recordings are Dave Brubeck's *To Hope: A Celebration*, Telarc Records; Monteverdi's *Vespers of 1610*, Musical Heritage Society; Bach's *St. John Passion* (Evangelist), Pro Gloria Musicae; *Carmina Burana and Other Spirited Songs of the German Middle Ages*, Folger Consort, (Bard); Kurt Weill's *Die Sieben Todsunden* with The New York Philharmonic on Teldec, (Kurt Masur); and two recordings of the title role in Handel's *Acis and Galatea* with Les Boreades on Atma Classique (Eric Milnes) and Musica Angelica Baroque Orchestra, (Martin Haselboeck).

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, 21st Century Consort pianist and Steinway Artist, has been performing with the National Symphony Orchestra for 25 years. A graduate of the Juilliard School, where she earned both bachelor and master of music degrees, Ms. Emenheiser is a past winner of the Young Artist in Recital and National Arts Club competitions. Ms. Emenheiser 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, and the McLean Orchestra, and was one of the featured soloists for the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser appears regularly in concert with musicians of the National Symphony Orchestra. An avid performer of chamber music, Lisa is a founding member of Opus 3 Trio with violinist Charles Wetherbee and cellist David Hardy. Recently she shared the stage with Christoph Eschenbach as part of the Kennedy Center's Iberian Festival and will perform four-hand music with pianist Joseph Kalichstein at the Kennedy Center's Terrace Theatre in the fall of 2017. Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Alberto Ginastera's *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. A committed teacher, she was awarded the Steinway & Sons 2016 Top Teacher Award.

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 degree 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.

LEE HINKLE, D.M.A. is a percussionist and baritone vocalist whose percussion playing has been called "rock-steady" by the *Washington Post*. Hinkle is the principal percussionist with the 21st Century Consort. 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. To learn more, 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. During his decade of leadership as the school's dean (2005-2015), he was responsible for increasing the diversity of the school and hiring almost half the faculty; for bringing the school to 80 percent of its 2018 campaign fund-raising goal of \$90M; for a \$30M expansion/renovation of the school's physical plant; and for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his work with 21st Century Consort, he is founder 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 produced 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. 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, he 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, Bridge, 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

Australian violinist ALEXANDRA OSBORNE enjoys an exciting and versatile career as an orchestral and chamber musician, solo artist, and teacher. She was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009 and most recently was the Acting Assistant Concertmaster. Prior to this, she performed as a regular substitute with The Philadelphia Orchestra, including invitations for their Florida/Puerto Rico tour and the Orchestra's chamber music series. Ms. Osborne made her U.S. solo debut with The South Bend Symphony, and has appeared as soloist with all of the major Australian orchestras, the National Symphony, the Auckland Philharmonia, and the Eclipse Chamber Orchestra. A chamber music lover, Ms. Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, and Colorado Music Festivals; with the Philadelphia Chamber Music Society and the Fortas Chamber Music Series; and was a featured artist in *Symphony Magazine*. She is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony Australia Young Performers Award, Australia's largest and most grueling instrumental competition. Ms. Osborne collaborated with members of the Chamber Music Society of Lincoln Center for Alice Tully Hall's highly acclaimed opening night concert and performed the Mendelssohn *Octet* at Lincoln Center with members of the New York Philharmonic. Recent highlights include tours across Australia and the USA with the Australian Chamber Orchestra; serving as a founding board member and violinist of Jackson Hole Chamber Music; a concert on the "King Louis XIV" Amati at the Smithsonian American History Museum; appearing as Guest Concertmaster with

the Auckland Philharmonia; performing the Dvorak *Piano Quintet* with Maestro Eschenbach; and appearances at the Lucerne, Bonn, Grafenegg, and Rostropovich Festivals and the BBC Proms. A graduate of The Curtis Institute of Music and The Juilliard School, she currently plays with the 21st Century Consort, Eclipse Chamber Orchestra, and Omega Ensemble in Sydney; frequently performs with The Last Stand Quartet; and is a teaching artist for the American Youth Philharmonic Orchestra and the NSO's Youth Fellowship and SMI programs. In addition she maintains a private teaching studio in Washington, DC.

Soprano CARMEN PELTON 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. 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 Pelton's dramatic coloratura: Sir Peter Peers cast her as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival. 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*. 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. Her major teachers included Lois Fisher, Robert Fountain, Ellen Faull and Jan DeGaetani.

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, D.C., 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.

SARA STERN, a Washington, DC, native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. Lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and 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.

A National Symphony cellist since 1998, RACHEL YOUNG brings a diverse musical background to her work, ranging from an avid engagement in chamber music to a strong interest in new music. She joins NSO colleagues as a member of the Last Stand Quartet and the 21st Century Consort. Prior to joining the Symphony, Ms. Young served as principal cellist of the Kennedy Center Opera House Orchestra. An enthusiastic chamber musician, she has appeared with the the Fortas Chamber Music Series and Mason Bates' KC Jukebox at the John F. Kennedy Center, Smithsonian Chamber Music Society, Jackson Hole Chamber Music, Garth Newel Music Center, the Odeon Chamber Series, the Strathmore Mansion, the White House, and the American Embassy in Madrid, as well as on radio stations WGMS, WETA, and WGBH. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Young has also enjoyed occasional forays into new arenas, collaborating with the Paul Taylor Dance Company, movie producer Bill McKenna, songwriter Randy Barrett, and saxophonist Al Regni. Ms. Young was born and raised in Washington, DC. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, Young trained in the NSO's Youth Fellowship Program, studying with principal cellist David Hardy. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of performing contemporary music incredibly rewarding. 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 is a teaching artist with the National Symphony Orchestra's Youth Fellowship and SMI programs as well as a chamber coach for the Maryland Classic Youth Orchestra. She serves on the boards of the Kindler Cello Society and the 21st Century Consort. She resides just outside of Washington with her husband, bassist Anthony Manzo, their 2 children, 3 basses, 3 cellos and 3 cats. She often commutes to work on her bike.

## 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, DC, and elsewhere.

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

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## 21st Century Consort: 2018-2019 at the Smithsonian American Art Museum

Please mark your calendars and sign up for our e-mail list at [focuspull.in/21mail](http://focuspull.in/21mail) to get news and updates about the season.

### Black Angels ■ APRIL 13, 2019

A harrowing and formative period for many in America, 1965-1975 is the subject of SAAM's exhibition "America and the Vietnam War." The Consort mounts a musical corollary with works that speak to the tenor of the times and the themes that still radiate from them. Featuring sopranos Lucy Shelton, Susan Botti and Mary Bonhag and members of the Folger Consort in a world premiere by Botti, as well as the epic and iconic "Black Angels" by George Crumb and other works spinning out from the exhibition. We're also considering a '60s style sing-along of anti-war songs after the concert!

KIM NGOC – *Open House*

JAMES PRIMOSCH – *Times Like These*

CHINARY UNG – *Spiral VI*

SUSAN BOTTI – *River Spirits (World premiere)*

\*\*\*

CHRISTOPHER THEOFANIDIS – *The World is Aflame*

GEORGE CRUMB – *Black Angels*

*Concerts are at the Smithsonian American Art Museum unless otherwise noted, and are FREE. Programs begin at 5:00 p.m., with pre-concert discussions at 4:00 p.m., and receptions following the concerts.*

**The 21st Century Consort gratefully acknowledges the generous support  
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*Compiled February 2019*

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



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