

Smithsonian American Art Museum presents  
**21st CENTURY CONSORT**  
April 13, 2019  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum

# Smithsonian American Art Museum

presents

## 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Mary Bonhag, soprano  
Susan Botti, soprano  
Paul Cigan, clarinet  
Mahoko Eguchi, viola  
Robert Eisenstein, viol  
Lisa Emenheiser, piano  
Joel Fuller, violin  
Lee Hinkle, percussion  
Dan Meyers, winds  
Alexandra Osborne, violin  
Lucy Shelton, soprano  
Mary Springfels, viol  
Rachel Young, cello

Mark Huffman, recording engineer  
John McGovern, stage manager



Saturday, April 13, 2019

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Nan Tucker McEvoy Auditorium

Smithsonian American Art Museum

The 21st Century Consort's 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.

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

# Smithsonian American Art Museum

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## Pre-Concert Discussion

Christopher Kendall with  
Susan Botti, Joshua DeVries, James Primosch

## Program

*Times Like These* James Primosch  
Mr. Cigan, Ms. Emenheiser

*River Spirits* (World Premiere) Susan Botti  
Ms. Bonhag, Ms. Botti, Mr. Hinkle, Ms. Shelton,  
Artists from Folger Consort:  
Mr. Eisenstein, Mr. Kendall, Mr. Meyers, Ms. Springfels

## INTERMISSION

Electronic Music by Kim Ngoc: *Open House*

*The World is Aflame* Christopher Theofanidis  
Ms. Osborne, Ms. Young

*Black Angels* George Crumb  
Members of Last Stand Quartet:  
Ms. Eguchi, Mr. Fuller, Ms. Osborne, Ms. Young

The Smithsonian American Art Museum exhibition “Artists Respond: American Art and the Vietnam War, 1965-1975” was the inspiration for this evening’s program. The audience is invited to join the Consort and guests Martin Goldsmith and the musicians of Magpie—Terry Leonino, Greg Artzner, and Ralph Gordon—in a sing-along of 60’s Vietnam War songs following the concert. Beverage reception and sing-along will end promptly at 7:30 p.m. Please note food and beverages are not permitted in the auditorium.

## Program Notes

### *Times Like These*

James Primosch

Born in Cleveland, Ohio in 1956, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers.

Primosch's instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the New York New Music Ensemble, and the Twentieth Century Consort. His *Icons* was played at the ISCM/League of Composers World Music Days in Hong Kong, and Dawn Upshaw included a song by Primosch in her Carnegie Hall recital debut. Commissioned works by Primosch have been premiered by the Chicago Symphony, the Albany Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. A second Chicago Symphony commission was premiered in October, 2009. He is presently at work on a song cycle for soprano and chamber ensemble on texts by former MacArthur fellow Susan Stewart.

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

James Primosch is also active as a pianist, particularly in the realm of contemporary music. He was a prizewinner at the Gaudeamus Inter-

preters Competition in Rotterdam, and appears on recordings for New World, CRI, the Smithsonian Collection, and Crystal Records. He has worked as a jazz pianist and a liturgical musician.

Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

The composer writes:

These five brief studies from 2008, played without pause, embody challenging times in their mercurial rhythms. I wrote these with confidence in the extraordinary virtuosity of Jean Kopperud and Stephen Gosling, the players who would bring the piece to life. But any piece involves multiple contexts, more than just the framework created by its performers. How much the work is about the times of the music and how much about the music of the times I leave for the listener to decide.

### *River Spirits*

Susan Botti

As composer and performer, Susan Botti's eclectic background and experiences are reflected in her music. Theatre and the visual arts play a formative role in the aesthetic of her work. Her musical explorations have encompassed traditional, improvisational and non-classical composition and singing styles.

Botti is the recipient of numerous grants and awards, including the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the Rome Prize; and grants from the National Endowment for the Arts, the Aaron Copland Fund, NY Foundation for the Arts, The Greenwall Foundation, The Jerome Foundation, ASCAP, and the Foundation for Contemporary Performance Arts. She was the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra. Additional orchestral commissions include works for the New York Philharmonic and The Orpheus Chamber Orchestra.

Recently premiered was *Bird Songs*, for solo soprano “in a nest of percussion”—commissioned and premiered by Lucy Shelton; and *Mangetsu* for soprano and violin—commissioned by violinist Airi Yoshioka (premiered by Botti and Yoshioka). *Gates of Silence* (Albany Records), is a group of 3 works for violin & piano, piano trio, and

piano trio plus soprano (Botti). Inspired by Virgil's *Aeneid*, it incorporates poetry by National Book Award finalist, Linda Gregerson. This poetry, *Dido Refuses to Speak*, was awarded a 2011 Pushcart Prize.

A recording of Botti's vocal chamber music, *listen, it's snowing* (New World/CRI), features her operatic soliloquy, *Telaio: Desdemona* (for soprano, string quartet, harp, piano & percussion). Called "striking emotional music..." (*Opera Magazine*), this work was commissioned by The American Artists Series of Detroit, and has been performed in numerous venues including New York City, Taipei, Santa Fe, Atlanta, and Washington D.C.

In addition to performing her own vocal works, Botti specializes in the performance of contemporary music by composers of diverse styles, including: Gubaidulina, Kurtag, Chihara, Pintscher, Matheson, and Cage, among others. Composer/conductor Tan Dun created several major works highlighting her vocal and theatrical talents, including the role of "Water" in his internationally renowned opera, *Marco Polo* (Sony Classical).

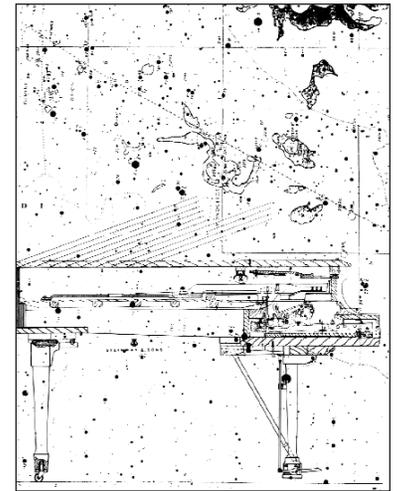
A native of Cleveland, Ohio, Botti's early training included studies in music, art, and theater. She received her Bachelor of Music from the Berklee School of Music and her Masters in Music Composition from the Manhattan School of Music. She is a member of the Composition faculties at the Manhattan School of Music and at Vassar College.

The composer writes:

*River Spirits*, for 3 Sopranos and chamber ensemble of early and contemporary instruments, is a theatrical motet. The three characters are three beings from the future (?) from another world (?) or three parts of one being (?)... sentient, and content—whose sanctuary is altered by the appearance of "messages" from outside their world. In an allegorical fashion, the story portrays the threatening effects of human "passions" on individuals and on community, as well as the healing power of compassion and love. It's an abstract fable incorporating sounds from extended techniques to bel canto, combining with instruments that transcend time and place (concert instruments from early music to found sound)... all intended to create a sound world that is familiar yet otherworldly and timeless.

I am exploring the idea of language as a remnant of civilization. What of our culture resonates through our language—now and in the future? What aspects of human nature are reflected in—beyond—our words? The texts (which I have created/compiled) are a mix of languages, sounds, "nonsense," music—with layers of fragmented meaning. The sounds and the words are a gateway to the underlying context/intent. From a musical standpoint, this word setting is reminiscent of qualities of Medieval motets (which use multiple texts to convey layered meanings), operatic aria (which expresses heightened emotions with minimal text), and "grammelot" (the language of the *Commedia dell'Arte*).

This work has been created in collaboration with my adventurous and magical cohorts (vocal soloists Lucy Shelton and Mary Bonhag, and members of the Folger and 21<sup>st</sup> Century Consorts—with special thanks to Christopher Kendall). A multimedia production is in the works in collaboration with designer Leslie Taylor.



## *Open House*

Kim Ngoc

**Kim Ngoc** (Tran Thi Kim Ngoc) a mixed-media composer/improviser is also founder and artistic director of DomDom—The Hub for Experimental Music & Art in Hanoi and first-ever NGO in Vietnam devoted to the development of contemporary experimental music and cross-disciplinary art. She studied composition with Professor Johannes Fritsch, improvisation with Paulo Alvares, and attended two summer courses with Karlheinz Stockhausen. Before and after going to study in Germany, Kim Ngoc studied and practiced Vietnam traditional music. Her musical works for ensemble and orchestra have been performed internationally by many and have been broadcasted by numerous European radio stations. Kim Ngoc is known not only for chamber and orchestra music but also for her music-theatre compositions, discovering and fostering an interdisciplinary language of art.

She now lives and works as an independent composer/musician in Hanoi, traveling around the world to present her own pieces and perform as improviser.

### *The World is Aflame*

Christopher Theofanidis

CHRISTOPHER THEOFANIDIS (b. 12/18/67 in Dallas, Texas) has had performances by many leading orchestras from around the world, including the London Symphony; the New York Philharmonic; the Philadelphia Orchestra; the Atlanta Symphony; the Moscow Soloists; and the National, Baltimore, St. Louis, and Detroit Symphonies, among many others. He has also served as Composer of the Year for the Pittsburgh Symphony during their 2006-7 season, for which he wrote a violin concerto for Sarah Chang.

Mr. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Masterprize, the Rome Prize, a Guggenheim fellowship, a Fulbright fellowship to France to study with Tristan Mural at IRCAM, a Tanglewood fellowship, and two fellowships from the American Academy of Arts and Letters. In 2007 he was nominated for a Grammy award for best composition for his chorus and orchestra work, *The Here and Now*, based on the poetry of Rumi, and in 2017 for his bassoon concerto. His orchestral work, *Rainbow Body*, has been one of the most performed new orchestral works of the new millennium, having been performed by over 150 orchestras internationally.

Mr. Theofanidis' has written a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra as part of their 'New Brandenburg' series, and two operas for the San Francisco and Houston Grand Opera companies. Thomas Hampson sang the lead role in the San Francisco opera. Mr. Theofanidis' work for Houston, *The Refuge*, features six sets of international non-Western musicians alongside the opera musicians. He has a long-standing relationship with the Atlanta Symphony and Maestro Robert Spano, and has four recordings with them, including his concert length oratorio, *Creation/Creator*, which was featured at the SHIFT festival at the Kennedy Center in Washington, D.C. this year with the ASO, chorus, and soloists. His work, *Dreamtime Ancestors*, for the orchestral consortium New Music for America, has been played by over fifty orchestras over the past two seasons. He has served as a delegate to the US-Japan Foundation's

Leadership Program, and he is a former faculty member of the Peabody Conservatory of Johns Hopkins University as well as the Juilliard School. Mr. Theofanidis is currently a professor at Yale University, and composer-in-residence and co-director of the composition program at the Aspen Music Festival.

*The World is Aflame* was commissioned by Juilliard School in 2006 for their Centenary, and was premiered by Curtis Macomber, violin, and Norman Fischer, cello.

### *Black Angels*

George Crumb

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

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

three children. George Crumb's music is published by C.F. Peters.

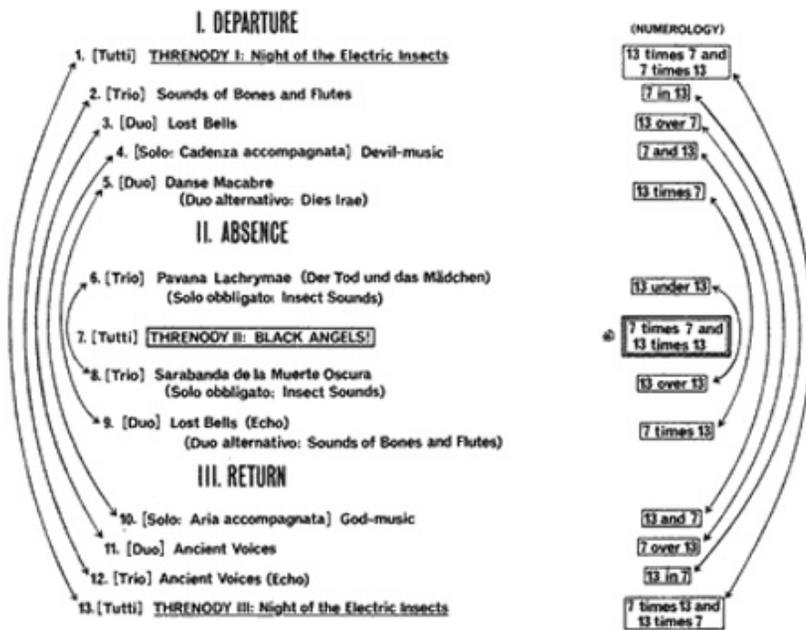
About *Black Angels*, Crumb writes:

*Black Angels* was conceived as a kind of parable on our troubled contemporary world. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation), and Return (redemption). The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These 'magical' relationships are variously expressed: e.g., in terms of length, groupings of single tones, durations, patterns of repetition, etc. ... There are several allusions to tonal music: a quotation from Schubert's *Death and the Maiden* quartet; an original *Sarabanda*; the sustained B-major tonality of *God-Music*; and several references to the Latin sequence *Dies Irae* (Day of Wrath). The work abounds in conventional musical symbolism such as the *Diabolus in Musica* (the interval of the tritone) and the *Trillo Di Diavolo* (the Devil's Trill, after Tartini).

## Artist Bios

MARY BONHAG, soprano, has captivated audiences around the country with her "marvelous versatility" and "supple, expressive" voice (*San Antonio News*). As a new music specialist, Mary made her Carnegie Hall solo debut in 2009 and orchestral debut with the American Symphony Orchestra in the same year. She is co-artistic director of Scrag Mountain Music with her husband, composer/double bassist Evan Premo. Together they organize chamber music residencies and innovative and affordable concerts around Vermont. A consummate collaborator, Mary has performed with the Aizuri Quartet, Decoda, Spektral Quartet, as well as chamber music festivals around the country including Cactus Pear (TX), San Francisco Contemporary Players, 21st Century Consort, and Yellow Barn. As a recitalist, she has been presented at Dartmouth, Smith, Goucher, and University of Vermont, and has had fellowships at SongFest and Tanglewood where she received accolades from faculty and press. Mary has premiered and commissioned works by Lembit Beecher, C. Curtis-Smith, Premo, Shawn Jaeger, and Evan Chambers. She has been featured on the NPR shows *Performance Today* and *From the Top* and appears on Albany Records. Mary has recently sung Shawn Jaeger's *The Cold Pane* with TURNmusic and *St. John Passion* with Middlebury Bach Festival; conducted a residency at the University of Michigan School of Music, Theatre & Dance; sung Mozart's *Mass in c-minor* with Onion River Chorus; presented the vocal tour-de-force *Sequenza* by Luciano Berio with Scrag Mountain Music; and returned to Tanglewood for a second summer as a vocal fellow. In the current season she has a residency at Avaloch Farm working on trio repertoire with flutist Catherine Gregory and harpist Mélanie Genin, mini-concerts at the Kent Art Museum, and Norwegian early music at Beethoven and Banjos Festival. She co-curated a chamber music concert for the Vermont Symphony Orchestra's Jukebox series and performed Schoenberg's *Quartet no. 2* with award-winning Aizuri Quartet both at Scrag Mountain Music and 5Boroughs Music Festival. In between travels, Mary and her husband Evan make music and homestead in Vermont where they tend to their two young boys, animals, and gardens.

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



Ⓜ This central motto is also the numerological basis of the entire work

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.

MAHOKO EGUCHI, viola, has performed throughout the United States and Japan, as well as in France, Italy, Austria, and Switzerland. As a member of the Arianna String Quartet, she was a finalist at the first International String Quartet Competition of Bordeaux. She has appeared in performances at festivals such as Strings-in-the-Mountains, Tanglewood, Taos, Spoleto, Norfolk, and Moonbeach (Japan); and in chamber music series such as Japan Airline Young Artists Series, MIT Chamber Music Series, Fermilab Chamber Music Series, Chicago's Mostly Music Series, Premiere Performance Series in St. Louis, the Chamber Music Society of Williamsburg, Doheny Soiree Series in Los Angeles, and Fortas Chamber Music Series at Kennedy Center. Ms. Eguchi has been heard in live broadcast performances in Osaka, Japan, on Chicago's prestigious Dame Myra Hess Series, and on NPR's *Performance Today* program. Her recording of George Frederick McKay's *Suite for Viola and Piano* was released in 2002 on the Naxos label. She received her D.M.A., M.M.A., and M.M. degrees from Yale University and B.M. from Indiana University, studying with Henryk Kowalski, Josef Gingold, Syoko Aki, and Richard Young. Prior to joining the National Symphony she served on faculties of the University of Missouri-St. Louis, Eastern Michigan University, and University of Michigan School of Music. She joined the National Symphony Orchestra in September 2001.

ROBERT EISENSTEIN, viol, is a founding member and program director of the Folger Consort since 1977. Recent projects include a program featuring dramatic readings from Merchant of Venice with actors including Sir Derek Jacobi and Richard Clifford. In addition to the US performances the program was presented at the Wanamaker Theatre of Shakespeare's Globe in London. In September Mr. Eisenstein served as musical director for a production of Davenant's Restoration version of *Macbeth* in the Folger Theater. He delivers public lectures at the Folger related to each Consort program, and frequently participates in conferences and workshops at the Folger Library. In addition to his work with the Consort, he is the director of the Five College Early Music Program in western Massachusetts, where he teaches music history, performs regularly on viola da gamba, violin, and medieval fiddle, and coordinates and directs student performances of medieval, Renaissance, and Baroque music. He is a recent recipient of Early Music America's Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a college early music ensemble. Recent performances with his viol consort, Arcadia Viols, the Folger Consort, and other ensembles include appearances at the Boston Early Music Festival fringe concerts, the Stratford, Ontario Shake-

speare Festival, Napa Shakespeare Festival, the Seattle Medieval Women's Choir, and the Chautauqua Festival.

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.

JOEL FULLER, violin, is a member of the first violin section and currently acting Associate Principal Second Violin of the National Symphony Orchestra (NSO) of Washington, D.C. He was appointed by Christoph Eschenbach in 2009 after serving four years as Assistant Principal Second Violin of the Kennedy Center Opera House Orchestra. Fuller holds degrees from the University of Wisconsin at Madison and the University of Michigan where his principal teachers were Vartan Manoogian and Paul Kantor. As a student, Fuller won both school's concerto competitions and was the Grand Prize winner of the ASTA competition in Michigan. A lover of chamber music, Joel Fuller is a founding member of the Last Stand Quartet with members of the NSO and a member of the IBIS Chamber music Society. Recent solo engagements include concerto performances with the Londontowne Symphony, the Central Wisconsin Symphony Orchestra, and the Eclipse Chamber Orchestra. Fuller plays on a violin made in Cremona, Italy by Omobono Stradivari in 1724 named the "ex-Powell."

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.

A versatile multi-instrumentalist, DAN MEYERS has developed a reputation as a flexible and engaging performer of both classical and folk music; his credits range from headlining a concert series in honor of Pete Seeger at the Newport Folk Festival, to playing Renaissance instruments on Broadway as part of the "band" for Shakespeare's Globe. He is a founding member of the Boston-based early music/folk crossover group Seven Times Salt, and also performs frequently with the medieval ensemble Meravelha. In recent seasons he has appeared with the The Folger Consort (Washington DC), The Newberry Consort (Chicago), Early Music New York, La Follia Baroque (Austin), The Boston

Shawm and Sackbut Ensemble, In Stile Moderno, and the Cambridge Revels. He is the director of early wind studies for the Five Colleges Early Music Program in Massachusetts, and has taught recorder and Renaissance winds at Tufts University and for summer festivals across the eastern US. He also performs southern Italian folk music with the award-winning band Newpoli, and traditional Irish music with the bands Ulster Landing and Ishna. [www.danmeyersmusic.com](http://www.danmeyersmusic.com)

ALEXANDRA OSBORNE, Australian violinist, 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.

The only artist ever to have won two Walter W. Naumburg Awards, internationally acclaimed soprano LUCY SHELTON has premiered over 100 works, many of which were written expressly for her vocal talents. She has worked closely

with major composers of our time such as Elliott Carter, Charles Wuorinen, David Del Tredici, Milton Babbitt, Shulamit Ran, Oliver Knussen, Kaija Saariaho, Gyorgy Kurtag, Joseph Schwantner, and Pierre Boulez. Shelton has performed across the globe with major orchestras and conductors in repertoire of all periods. As a chamber musician she has been a frequent guest with ensembles such as Emerson String Quartet, eighth blackbird, Da Camera of Houston, 21st Century Consort, Da Capo Chamber Players, Schoenberg-Asko Ensemble, and Ensemble InterContemporain. Among the many Festivals in which she has participated as both faculty and soloist are Aspen, Tanglewood, Santa Fe, Ojai, Banff, Yellow Barn, Chamber Music Northwest, BBC Proms, Aldeburgh, Kuhmo, and Salzburg. Her supreme musicality has been captured on over 50 recordings. Currently she teaches at Manhattan School of Music's Contemporary Performance Program, privately at her studio, and as guest faculty at both Juilliard and Curtis. Ms. Shelton's primary mentor was the legendary American mezzo-soprano Jan de Gaetani, whose integrity and intensity in music-making continue to be an inspiration.

MARY SPRINGFELS, viola da gamba, is a veteran of the American early music movement. In 1968 she became the youngest member of the New York Pro Musica, and has been active in the performance of Medieval, Renaissance and Baroque music ever since. After a decade of freelancing in New York, she became Musician-in-Residence at Chicago's Newberry Library, and was the founder and director of the Newberry Consort until 2008. While based in Chicago, she worked with Music of the Baroque, The Chicago Opera Theater, and The Second City Music. In 2009 Mary moved to New Mexico, and currently is Co-Director of Severall Friends, a collection of musicians devoted to the performance of early repertoires in Santa Fe. She is a busy freelancer, appearing regularly with The Texas Early Music Project, Sonoma Bach, LOBO of Sonoma, Ars Lyrica of Houston, Parthenia, and the Folger Consort. This year she was a soloist on the Main Stage of the Berkeley Early Music Festival and also performed in the Corona del Mar and Amherst Early Music Festivals. She has taught at the University of Chicago and Northwestern University, and is a regular faculty member at the Summer Toot, SFEMS Early Music Weeks, The Viola da Gamba Society of America Conclaves, and Viols West. She can be heard on recordings with Drew Minter, Marion Verbruggen, Christine Brandes, Janet See, Elizabeth Blumenstock, and the Newberry Consort.

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.

Engaging Washington-area audiences since 1977, FOLGER CONSORT is the early music ensemble-in-residence at the Folger Shakespeare Library. Founding Artistic Directors Robert Eisenstein and Christopher Kendall create programs that offer opportunities to discover and enjoy music from the medieval, Renaissance, and Baroque periods. Whether presenting concerts in the ensemble's intimate home, the Folger's Elizabethan-style theater, or in the splendid reaches of the Washington National Cathedral, Folger Consort continues its tradition of bringing renowned guest artists to Washington, DC to join in its "early music chamber society." Learn more at [folger.edu/consort](http://folger.edu/consort).

Founded in 2010, LAST STAND QUARTET brings together four of The National Symphony Orchestra's musicians—violinists Joel Fuller and Alexandra Osborne, violist Mahoko Eguchi, and cellist Rachel Young—who each enjoy sharing their passion for chamber music and performing for a wide range of audiences. The LSQ's mission is to share their genuine passion for chamber music, inspire new interest in classical music by performing in a wide range of venues, and engage new listeners and reinvigorate familiar audiences through the string quartet art form. Learn more at [www.laststandquartet.com](http://www.laststandquartet.com)

# 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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The 21st Century Consort gratefully acknowledges the generous support of the Friends of the 21st Century Consort:

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*Compiled April 2019*

This presentation is organized by the Public Programs Team, including Kayleigh Bryant-Greenwell, Gloria Kenyon, Ryan Linthicum, and Sona Shah, with technical direction by Willy Prost.

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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