



The Smithsonian American Art Museum Presents

# 21st CENTURY CONSORT

February 12, 2011

Nan Tucker McEvoy Auditorium,  
Smithsonian American Art Museum

The Smithsonian American Art Museum  
presents

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Elisabeth Adkins, Violin  
Audrey Andrist, Piano  
Rick Barber, Contrabass  
Ed Cabarga, Bass Clarinet  
Paul Cigan, Clarinet  
Tom Cupples, Trumpet  
Lisa Emenheiser, Piano  
Abigail Evans, Viola  
Barry Hearn, Trombone  
Sue Heineman, Bassoon  
Tom Jones, Percussion  
Laurel Ohlson, French Horn  
Glenn Paulson, Percussion  
Lucy Shelton, Soprano  
Sara Stern, Flute  
Jane Stewart, Violin  
Nick Stovall, Oboe  
Rachel Young, Cello

Mark Huffman, Recording Engineer  
Mark Wakefield, Stage Manager

Saturday, February 12, 2011  
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 2010–2011 Season is sponsored by  
The Smithsonian American Art Museum and funded in part by a generous  
contribution from The National Endowment for the Arts, the Cafritz Foundation,  
and by the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum  
presents

## Pre-Concert Discussion

Christopher Kendall with  
Jennifer Furr, Jo Ann Gillula and Bruce MacCombie

## Program “Fable”

Light Upon the Turning Leaf . . . . . Bruce MacCombie

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Ms. Evans, Ms. Heineman,  
Mr. Kendall, Ms. Stern, Ms. Young

The Rite of Spring . . . . . Igor Stravinsky

Part One: The Adoration of the Earth

*Introduction (Lento)*

*The Augers of Spring: Dances of the Young Girls (Tempo giusto)*

*Mock Abduction (Presto)*

*Spring Round Dances (Tranquillo; Sostenuto e pesante; Vivo; Tranquillo)*

*Games of the Rival Tribes (Molto allegro)*

*Procession of the Wise Elder*

*The Wise Elder; Dance of the Earth (Lento; Prestissimo)*

Part Two: The Sacrifice

*Introduction (Largo)*

*Mystical Circles of the Young Girls (Andante con moto)*

*Glorification of the Chosen Victim (Vivo)*

*Summoning of the Ancestors*

*Ritual of the Ancestors (Lento)*

*Sacrificial Dance (The Chosen Victim)*

Ms. Andrist, Ms. Emenheiser

INTERMISSION

Imaginary Animals . . . . . Jennifer Furr

Stereo Electronics

Cowbird Quartet . . . . . Paul Schoenfield  
Ms. Adkins, Ms. Evans, Ms. Stewart, Ms. Young

Lamia . . . . . Jacob Druckman  
Ms. Adkins, Mr. Barber, Mr. Cabarga, Mr. Cigan, Mr. Cupples, Ms. Emenheiser,  
Ms. Evans, Mr. Hearn, Ms. Heineman, Mr. Jones, Mr. Kendall, Ms. Ohlson,  
Mr. Paulson, Ms. Shelton, Ms. Stern, Ms. Stewart, Mr. Stovall, Ms. Young

The audience is invited to join the artists in the Kogod Courtyard for an  
informal post-concert reception, sponsored by the  
Board and Friends of the 21st Century Consort.



## Program Notes

### Bruce MacCombie

Composer and administrator Bruce MacCombie earned degrees from the University of Massachusetts, Amherst, and his Ph.D. from the University of Iowa. He also studied at the Freiburg Conservatory on a post-doctoral grant from the German Academic Exchange Service (DAAD). He was on the Music Theory and Composition faculty at Yale University and from 1980 to 1986 served as Vice President and Director of Publications for G. Schirmer and Associated Music Publishers. He served as Dean of the Juilliard School from 1986 to 1992, and was Dean of the College of Fine Arts at Boston University from 1992 to 2001. He was Executive Director of Jazz at Lincoln Center until becoming Associate Dean of the College of Humanities and Fine Arts at the University of Massachusetts, Amherst, from 2002 to 2006, and upon his retirement was named Professor Emeritus.

MacCombie was awarded the first Goddard Lieberon Fellowship by the American Academy of Arts and Letters. His music has been commissioned by the Jerome Foundation, the Brooklyn Philharmonic, the Da Capo Chamber Players, the Seattle Symphony, the Bridgehampton Chamber Music Festival, the Bath International Guitar Festival, the Juilliard School and others, and recorded on the BGS label, Virgin Classics, BIS Singapore, and the Eastman American Music Series. His works have

been performed at such venues as Carnegie Hall, the Seattle Opera House, the Kennedy Center, the Hirshhorn Museum, the Warsaw Autumn Festival, the Hong Kong Arts Festival, Alice Tully Hall, and the Victoria Concert Hall, Singapore.

### *Light Upon the Turning Leaf*

The title reflects my appreciation for light and energy of the sort which can be sometimes be gained by meditation as well as by music and poetry, all of which can help to provide a sense of wholeness, strength and well being to life's journey, despite the challenges of aging and of coping with ailments along this journey's path.

This work contains melodic and harmonic materials which are related to two earlier pieces, *Still Life* for woodwind quintet and *Samsara Rounds* for large orchestra. As in those pieces, a meditative opening leads to a slightly off-kilter tune taking a rather obsessive journey through various instrumental combinations of the ensemble.

### Igor Stravinsky

The creative career of Igor Stravinsky (b. 1882, d. 1971) covered a span of over sixty years. All the styles and experiments of the twentieth century pass in review when we consider his music. Born near St. Petersburg, the son of a famous opera singer, Stravinsky grew up in a musical atmosphere; he was nineteen before he began the serious study of music, however, and twenty-five before he went to Rimsky-Korsakov for regular lessons. By 1909 several of his compositions had been performed. He began his association with the impresario Sergey Diaghilev, which resulted in a number of ballets, and Stravinsky's international career was launched. He had left Russia before World War I and spent the war years in Switzerland. When the Russian revolution made his return to his homeland impossible, he settled in France from 1920 to 1939. At the outbreak of World War II he moved to California, becoming an American citizen in 1945. In 1969, he moved to New York where he lived his last years at the Essex House. The composer died at the age of 88 in New York City and was buried in Venice on the cemetery island of San Michele. His grave is close to the tomb of his long-time collaborator Sergei Diaghilev. Stravinsky's professional life had encompassed most of the 20<sup>th</sup> century, including many of its modern classical music styles, and he profoundly influenced composers both during and after his lifetime.

## *The Rite of Spring*

Version for Piano Duet

The painter Nicholas Roerich shared his idea with Stravinsky in 1910, his fleeting vision of a pagan ritual in which a young girl dances herself to death. Stravinsky's earliest conception of *The Rite of Spring* was in the spring of 1910. Stravinsky writes, "... there arose a picture of a sacred pagan ritual: the wise elders are seated in a circle and are observing the dance before death of the girl whom they are offering as a sacrifice to the god of Spring in order to gain his benevolence. This became the subject of *The Rite of Spring*." The work is rightly credited as revolutionary; its impact on the history of music in the 20<sup>th</sup> century is incalculable.

The work was begun in 1911 and completed in 1912. A few weeks after its completion, dance rehearsals began and were, of course, rehearsed with a piano. The French critic, Louis Laloy, heard Stravinsky and Debussy play the work in 1912, and it is known that the four-handed version was written down before the orchestration was completed in 1913. Indeed, the first published version was for piano-four hands; the orchestrated version had to wait an additional eight years for publication.

## Jennifer Blair Furr

Jennifer Blair Furr holds a DMA in composition from the University of Michigan where she was a Regents Fellow. Her works have won awards from SCI/ASCAP, IAWM, and have been performed at ICMC, the UM Electronic Music Studios Microfestivals, and the Aspen Music Festival. Most recently her work has been featured on WCBN's radio show *Special Ed*. Jennifer is currently a lecturer in the University of Michigan School of Music, Theatre & Dance Department of Performing Arts and Technology.

## *Imaginary Animals*

I am always amazed at how far recorded sound can be pushed. Even with limited techniques, the world of manipulated, recorded sound is vast and sonically rich. *Imaginary Animals* was named so after the work was completed. Though the music is crafted from recordings from disparate sources (me impersonating my [insane] cat and a key jingled inside a ceramic vase), the resulting composition evokes a truly wild

kingdom. *Imaginary Animals* was completed at the University of Michigan Electronic Music Studios in 2001.

## Paul Schoenfield

A native of Detroit born in 1947, Paul Schoenfield began musical training at the age of six, eventually studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin. He holds a degree from Carnegie-Mellon University, as well as a Doctor of Music Arts degree from the University of Arizona. A man of broad interests, he is also an avid student of mathematics and the Talmud. He held his first teaching post in Toledo, Ohio, lived on a kibbutz in Israel, was a free-lance composer and pianist in the Minneapolis-St. Paul area, and ultimately moved to Cleveland, then to Israel and back to Cleveland. He currently resides in Ann Arbor, Michigan, where he is a member of the composition faculty at the University of Michigan School of Music, Theatre & Dance. Mr. Schoenfield has received commissions and grants from the NEA, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School, the Cleveland Orchestra, the Seattle Symphony, and many other organizations. Although he now rarely performs publicly, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. Among his recordings are the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels.

## *Cowboy Quintet*

In 2003, the Elements Quartet commissioned 16 composers to write short works based on a personally significant photo. The resulting program, called "Snapshots," was premiered the same year. When asked if I would be interested in participating in this project I immediately thought of my stepmother, who concocts elaborate attire for her pet bird. She had sent me three photos: Spanish-dancer bird, Chassidic-rabbi bird, and Cowbird. I chose the latter.

"Cowbird" is a clear-cut Sonata-Allegro movement. The 'A' section is unabashed cowboy music and the 'B' section portrays well-dressed birds. Of course, in the development they are both stewed together.

## Jacob Druckman

Jacob Druckman, an inspiring teacher as well as an important composer in the neo-Romantic esthetic that emerged in the 1970s and '80s, grew up in a musical atmosphere that embraced "serious" study of the classics as well as jazz. An early starter, he began playing the piano at three, moved on to violin lessons at six, and continued to develop as a performer in his mid-teens playing trumpet in jazz ensembles. He also initiated composing at 15, before receiving formal instruction in that endeavor. Among his eventual composition teachers can be counted Copland, Peter Mennin and Vincent Persichetti, among others.

His musical output reflects immersion in a succession of 20th century styles from Debussy and Stravinsky, through Mahler, Ravel and Schonberg, to tape and other manifestations of modern technology. Eventually he came to embrace the power and seeming magic of theater, with its multiple ingredients of music, action and people. In the 1970s, as part of his (and many others') rediscovery of the Romantic impulse, he found inspiration and new creativity in music by other, frequently earlier, composers, often quoting excerpts from established masters and using them in refreshing, vital ways. The composer wrote of this composition:

"Lamia was the name of a sorceress of Greek mythology and has come to mean 'sorceress' in the generic sense. The concept of the work grew out of a particular performance of my *Animus 11* by Jan DeGaetani at the Aspen Music Festival in 1972. DeGaetani, who has magnificently performed and recorded several of my works... gave a particularly magical performance that night in which everything that sounded and befell seemed to be the direct result of her will and her powers.

"*Lamia* is a celebration of those powers. The texts range from the most terrifying damnings of ancient witches to the most innocent folkloric dream-conjurations of provincial maidens. Toward the end of the work there are two overlapping quotations from earlier music: one from Richard Wagner's *Tristan und Isolde* (in which only the words and not the music appear) and another from Francesco Cavalli's [a contemporary of Claudio Monteverdi and an important figure in the evolution of opera] *11 Giasone*, in which both words and music are cited."

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## Lamia

### Folk conjurations to make one courageous (Lorraine, France)

Ramuc X Malin X Fora consummation est.  
In te confeto (sic) Satana

### (Ovid, *Metamorphosis*, Book VII, 9-13)

condipit interea validos Aeties ignes  
et luctata diu, postquam ratione  
furorem  
vincere non poterat, "frustra, Medea,  
repugnas:  
nescio quis deus obstat" ait,  
"mirumque nisi hoc est,  
-quod amare vocatur."

Meanwhile the daughter of King Aetes conceived an over-powering passion. Long she fought against it and when by reason she could not rid her of her madness she cried: "In vain, Medea, do you fight. I don't know which god is opposing you; it is a wonder if this is not that which is called love.

### Folk conjuration to dream of one's future husband (Poitiers, France)

Lune, belle lune, je te vois, tu me vois  
Va dire au Roi des Rois  
Qu'il me fasse voir en mon dormant  
Celui que j'aurais dans mon vivant

Moon, lovely moon, I see you, you see me, go tell the King of Kings that he should make me see, in my dreamtime, he whom I shall have in my lifetime.

Je mont sur le saint Bois  
Et je demande a la sainte Vierge  
De me faire voir en m'endormant  
L'epoux de mon vivant  
Et l'outil qui lui servira a gagner sa  
vie.  
Ainsi soit-il.

I step onto the blessed wood and I pray the Holy Virgin to make me see, in my sleeping, the husband of my life, and the tool that he will use to earn his living. So be it.

Premier Vendredi du mois  
J'mets l'pieds sur l'antibois,  
De l'antibois dans mon lit,  
Grand Saint Jean, faites que'en mon  
dormant  
J'vois c'lui qu'j'aurai dans mon vi-  
vant,  
Tout frais, tout rase  
Comme le jour ou j'me marierai.

On the first Friday of the month, I place my foot on the footboard, from the footboard into my bed. Great St. John, make me see in my sleep the one that I shall have for my life, all freshly scrubbed, clean shaven, as on the day I shall marry.

**Folk conjuration against death or other absence of the soul  
(Malaysia)\***

|   |  |
|---|--|
| Mari Ruh Kamari                               | Hither, Soul, come hither                                  |
| Mari Semangat kamari                          | Hither, Little One, come hither                            |
| Mari Kechil kamari                            | Hither, Bird, come hither                                  |
| Mari Burong kamari                            | Hither, Filmy One, come hither                             |
| Mari Halus kamari                             | Hither, Quick One, come hither                             |
| Mari, aku dudok puja mu                       | Hither, I sit worshipping you                              |
| Mari, aku dudok melambe mu                    | Hither, I sit beckoning you                                |
| Balik kapada rumah tangga<br>mu               | Return to your own house and<br>house-ladder               |
| Kapada lantei sudah jongkat-<br>jongkatan     | To your own house floor, of which<br>the planks are broken |
| Atap sudah bintang-<br>bintangan              | To your roof-thatch 'starred' with<br>holes                |
| Jangan ankau berkechil hati.                  | Do not bear grudges  |
| Jangan ankau berkechil rasa                   | Do not bear malice   |
| Jangan ankau mengambil salah                  | Do not take it as a wrong                                  |
| Jangan ankau mengambil sileh                  | Do not take it as a transgression                          |
| Aku dudok puja mu                             | I sit worshiping you                                       |
| Aku dudok hela mu                             | I sit coaxing you  |
| Aku dudok sru mu                              | I sit calling to you                                       |
| Aku dudok lambei mu                           | I sit waving to you  |
| Mari pada waktu ini, mari pada<br>katika ini. | Come at this moment, come at this<br>instant.              |

“The Malay conception of the human soul is that of a species of “Thum-  
bling,” a vapory, shadowy or filmy replica of its casing (sarong), i.e., the body  
in which it has its residence and from which it is temporarily absent in sleep,  
trance or illness and permanently absent after death. It can “fly” or “flash”  
quickly from place to place and is often, perhaps metaphorically, addressed as  
if it were a bird. (Walter William Skeat, *Malay Magic*, 1900.)

**Pier Francesco Cavalli, *II Giasone* (1649): Stanza degli  
Incanti de Medea**

|   |   |
|---|---|
| (Medea:)  | (Medea:)  |
| Dell 'antro magico stridenti cardini                    | On screaming hinges, open unto me                               |
| il varco apritemi,                                      | O ye portals of the magic cave!                                 |
| a fra le tenebre del Negro ospizio                      | Amidst the shadows of the black lair                            |
| Lassate me!   | Let me be.  |
| <br>  |   |
| Su l'ara orribile del lago Stigio i fichi<br>splendino— | On the horrible altar of the Stygian<br>lake the blazing fires— |

**Richard Wagner, *Tristan und Isolde* (1860): Act I, Scene I**

|                                   |                                     |
|-----------------------------------|-------------------------------------|
| (Isolde)                          |                                     |
| Entarret Geschlecht!              | Degenerate offspring!               |
| unwert der Ahnen!                 | Unworthy of your ancestors!         |
| Wohin, Mutter,                    | To whom, Mother,                    |
| vergabst du die Macht,            | do you bequeath your power          |
| fiber Meer und Sturm zu gebieten? | of command over sea and storm?      |
| O zahme Kunst                     | O feeble art                        |
| der Zauberin,                     | of a sorceress                      |
| die nur Blasamtranke noch braut!  | that now only brews balsam potions! |
| Erwache mir wieder,               | Stir me anew,                       |
| kuhne Gewalt;                     | audacious force;                    |
| herauf aus dem Busen,             | rise from that bosom                |
| wo du dich bargst!                | where you hide yourself!            |
| Hort meinen Willen,               | Hear my will,                       |
| zagende Winde!                    | you trembling winds!                |
| Heran zu Kampf                    | Now to battle                       |
| und Wettergetos!                  | and the weather's roar,             |
| zu tobender Stfirme               | to the raging storm's               |
| wutendem Wirbel!                  | furious whirlpool!                  |

## Periapt against theeves (sic)\*

Fons + alpha & omega + figa + figalis + Sabbaoth + Emmanuel + Adonai+ o + Neray + Elay + The + pentone + Neger + Sahe + Pangeton + Commen + a + g + l + a + Marrhaeus + Marcus + Lucas + Johannes + X + titulus triemphalis + Jesus Nasaerenus + rex Judaeorum + ecce dominae crucis signum + fugite partes adversae, vicit leo de tribu Judae, radix, David, aleluijah, Kyrie eleeson, Christe eleeson, pater noster ave Maria, & ne nos, & venit super salutare tuum: Oremus, &c.

\*Reginald Scot, *The Discoverie of Witchcraft* (1584)

## Upcoming Program

April 16, 2011 ❖ “CARPE DIEM”

Taking time for what it is: nature’s way of making sure everything doesn’t happen at once, in this music reflecting artist Robert Rauschenberg’s work at the Smithsonian American Art Museum.

Jordon Kuspa – *Time Crunch*

Joan Panetti – *The Instant Gathers*

John Cage – *The Seasons*

Olivier Messiaen – *Quartet for the End of Time*

## About the Artists

ELISABETH ADKINS, violin, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. She is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Baltimore Symphony, the Dallas Symphony, and Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which presents a concert series in Dallas and has recorded several CDs. Ms. Adkins is on the faculty of the University of Maryland School of Music.

AUDREY ANDRIST is a Canadian pianist who has performed in North America, Japan, China and Germany. Shet grew up on a farm in Saskatchewan, and while in high school traveled three hours one-way for piano lessons with William Moore, himself a former student of famed musicians Cécile Genhart and Rosinna Lhévinne. She completed Masters and Doctoral degrees at New York’s elite Juilliard School, studying with Herbert Stessin, and garnered first prizes at the Mozart International, San Antonio International, Eckhardt-Gramatté, and Juilliard Concerto Competitions. She has performed in many of North America’s most prestigious venues, including the Kennedy Center in Washington, DC, Place des Arts in Montreal, Chicago’s Ravinia Festival, and Alice Tully Hall in New York. She is a member of Strata, a trio with her husband, James Stern, violin, and Nathan Williams, clarinet, recipients of a major 2009 grant from the Rauch Foundation. She is also a member of the Verge Ensemble in Washington, DC, and the Stern/Andrist Duo with her husband, recently celebrating their twentieth year of performances together. An avid performer of new music with many world premieres to her credit, Ms. Andrist can be heard on over a dozen recordings of both standard and modern repertoire on the Albany, Centredisques, and New Focus labels, among others. She currently lives in the Washington, DC area, where she maintains a busy private teaching studio, and has performed at the Library of Congress, Wolf Trap, and the Smithsonian Institutions.

RICHARD BARBER, Assistant Principal Bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony.

After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at the Smithsonian with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

EDWARD CABARGA began as bass clarinet soloist and clarinetist with the National Symphony Orchestra in May of 2000. Prior to this appointment, he was a member of the Utah Symphony Orchestra for 12 years, and has played with the Grand Teton Festival Orchestra. While in Utah, he performed with Utah Opera, Ballet West, and served as Principal Clarinet with the Opus Chamber Orchestra. Edward was also a featured artist for 12 seasons on the Nova chamber music series in Salt Lake City. Mr. Cabarga can be heard on recordings with the National Symphony, the Utah Symphony, and the Mormon Tabernacle Choir. These accomplishments are accompanied by over 10 years' experience as a recording artist for motion pictures and television. His orchestral training includes two seasons as Principal Clarinet with the Civic Orchestra of Chicago, one summer as Principal Clarinet with The National Repertory Orchestra and two summers at the Aspen Music Festival. Mr. Cabarga holds a Master's degree in clarinet performance from Northwestern University, studying with Robert Marcellus, renowned clarinet pedagogue and soloist with the Cleveland Orchestra, under George Szell. In his hometown of San Francisco, Mr. Cabarga studied with Donald Carroll and earned his bachelor's degree from San Francisco State University, graduating Summa Cum Laude.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breedon and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Mr. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre Chamber Players and Eclipse Chamber Orchestra. Mr. Cigan is currently on the faculty of The Catholic University of America, a returning coach for the National Orchestral Institute at the University of Maryland, and former member of the clarinet faculty at the Peabody Institute of Music.

THOMAS CUPPLES, trumpet, joined the National Symphony Orchestra during the 2005-2006 season. He began playing at the age of 12 and has studied at Tanglewood Music Center and the New England Conservatory of Music. Past teachers include Thomas Rolfs, Norman Bolter, Charles Schlueter, and Roger Voisin. Tom is also currently a member of the NSO Brass Quintet, a chamber ensemble that participates in the NSO's American Residencies Education/Outreach Programs. Prior to joining the NSO, Tom served as principal trumpet of the Vermont Symphony Orchestra.

LISA EMENHEISER, pianist, has been performing for the National Symphony Orchestra for the past 20 years as their Pops pianist and as acting principal keyboardist. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain, Slovenia, and Spain. 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 was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002. Lisa was a featured soloist and commentator for the National Symphony Mozart Portrait concert series and also appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." An established chamber musician, Ms. Emenheiser is the pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. A committed teacher, Lisa holds a private studio in her home.

ABIGAIL EVANS, viola, began playing with the National Symphony Orchestra in January of 2005. She was appointed Assistant Principal Viola in May of 2006. Before coming to Washington, she spent four months in the viola section of the Los Angeles Philharmonic. She attended the Cleveland Institute of Music where she was a student of Jeffrey Irvine and Lynne Ramsey. In addition to performing with the NSO, Abigail enjoys playing chamber music, and is a member of the Manchester String Quartet. She plays a viola made by Hiroshi Iizuka in 1993.

BARRY HEARN, a native of Bloomington, TX, is the Assistant Principal Trombonist of the National Symphony Orchestra in Washington, DC. Barry was a member of The United States Army Ceremonial Band in Washington, DC from 2002-2009. Prior to that, he was a member of The United States Army



Field Band at Fort Meade, MD, from 2000-2002. In 1995, Barry graduated with a Bachelor of Music Education from the University of Texas at Arlington, where he studied with Mr. Andrew Russell. In addition to his degree at UTA, Barry earned a Master of Music from the University of Illinois, where he studied with Mr. Elliot Chasanov, and the Professional Studies Certificate from the Manhattan School of Music, where he studied with Dr. Per Brevig. In 1993, Hearn won the International Trombone Association's Robert Marsteller Solo Competition. Three years later, he won the ITA's Frank Smith Solo Competition. In 2003, he won the International Women's Brass Conference Grand Prize. In addition, Hearn has won second prize in the Kingsville Young Arts Solo Competition, was a finalist at the Patrons of Wisdom Competition in Toronto, and was a semifinalist at the Concert Artists Guild, St. Louis Orchestra Concerto and Sorantin Concerto Competitions. Barry resides in Arlington, VA, with Laura, his wife of twelve years, and two lovely children, Spencer and Jeremy.

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 US and Canada, Ms. Heineman is on the faculty of the University of Maryland School of Music.

TOM JONES, percussion, was a founding member in 1968 of the University of Maryland Twentieth Century Chamber Ensemble. He continues to enjoy playing music during the "Golden Age" of percussion. His experiences performing "multi-percussion" music include solo recitals and concerts with all of Washington's new music groups: The 21st Century Consort in residence at the Smithsonian American Art Museum, the Contemporary Music Forum, the American Camerata for New Music, National Musical Arts at the Academy of Sciences, and the Theatre Chamber Players of Kennedy Center. He is the baroque timpanist in the Smithsonian Chamber Orchestra and The Violins of Lafayette. As percussionist and drummer he has played at the National

Theatre, Ford's Theatre, Wolf Trap and the Hippodrome Theatre in Baltimore. He enjoys playing drums in various bands and drums and percussion in the studio.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. At Michigan, he led the celebration of the School's 125 anniversary and a change of the school's name to embrace all the performing arts disciplines. He has initiated "Arts on Earth," an interdisciplinary project involving the arts and engineering. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library, with whom he has performed, toured and recorded since 1977. He has guest conducted widely in repertoire from the 18th to the 21st century, and his performances can be heard in recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, 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.

GLENN PAULSON has been a member of "The President's Own" United States Marine Band percussion section since 1997. Before his time in the band, Glenn was a freelance percussionist in New York where he frequently played with such notable ensembles as The New York Philharmonic, The Eos Ensemble, The Orpheus Chamber Ensemble, New Jersey Symphony, and in several Broadway productions to include As The World Goes 'Round, Falsetoland, The King And I and The Music of Andrew Lloyd Weber with Sarah Brightman. Additionally he has performed with The American Symphony Orchestra at the Bard Music Festival for the last 16 years. He also served as Principal Timpanist for The Barcelona Symphony and performed for the 1992 Olympics. He is a member of the Percussive Arts Societies Symphony Committee to represent Military Band percussionists and has given numerous master classes in that capacity. He has recently had four of his compositions published by Bachovich Music Publications. Glenn holds a Bachelor of Music

degree from The Eastman School of Music and a Master of Music degree from The Juilliard School.

LUCY SHELTON, Soprano, is an internationally recognized exponent of 20th and 21st century repertory. She has premiered over 100 works, many of which were composed for her by leading composers such as Stephen Albert, Elliott Carter, Mario Davidovsky, David Del Tredici, Aleander Goehr, Gerard Grisey, Oliver Knussen, Ned Rorem, Joseph Schwantner and Augusta Reed Thomas. Her concertizing has taken her to major cities across the globe (from Australia to Japan, Brazil to the United Kingdom and throughout the United States) for performances of orchestral, chamber and solo repertoire. She has recorded extensively for such labels as Deutsch Grammophon, Bridge Records, NMC and Naxos. Lucy Shelton is a two-time winner of the Walter W. Naumburg award, as a chamber musician and as a solo singer. A native Californian, she began her musical training early with the study of both piano and flute. After graduating from Pomona College she pursued singing at the New England Conservatory and at the Aspen Music School where she studied with Jan de Gaetani. She has taught at the Cleveland Institute of Music, the New England Conservatory and the Eastman School of Music. She is currently on the faculty of the Tanglewood Music Center and coaches privately at her studio in New York City. Her collaboration with the 21st Century Consort began in 1978.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. He continued to nurture her playing, along with classes in flute offered at that time by D.C. Public School music programs. As she took to the flute quite naturally, lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours the United States and beyond, playing many concerts 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. The *Key Reporter* published her 2001 article describing life as a professional musician with a liberal arts background. Outside of Washington, she participates in the Grand Teton Music Festival and has performed at the Honolulu Academy of Arts with Joseph Silverstein. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

NICHOLAS STOVALL is Principal Oboe of the National Symphony Orchestra. Prior to joining the orchestra, he performed frequently as a substitute with the Metropolitan Opera Orchestra, the American Symphony Orchestra, and as guest principal oboe with The Florida Orchestra. He has also appeared as soloist with the Juilliard Orchestra in works of Strauss and Haydn. Mr. Stovall has spent summers at the Tanglewood Music Center, Spoleto Festival USA, National Repertory Orchestra, Round Top Festival-Institute, and Eastern Music Festival. Born in Austin, Texas, Stovall holds degrees from the Cleveland Institute of Music and The Juilliard School, where he received the William Schuman Prize for Outstanding Leadership and Achievement. His teachers include John Mack, Elaine Douvas, Nathan Hughes, and Rebecca Henderson.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Ms. Young has added her sound to a short film, a CD of bluegrass music, and a DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

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*Compiled January 2011*