

The Smithsonian Associates Presents

20th CENTURY CONSORT

March 13, 2004

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Rick Barber, Contrabass
Paul Cigan, Clarinet
Ricardo Cyncynates, Violin
Lisa Emenheiser, Piano
Ronald Erler, Oboe
Gabrielle Finck, French horn
Christopher McFarlane, Bassoon
Glenn Paulson, Percussion
William Richards, Percussion
Tsunaka Sakamoto, Viola
Sara Stern, Flute
Jane Stewart, Violin
Rachel Young, Cello

Susan Schilperoort, Manager
Curt Wittig, Electronics
Mark Wakefield, Stage Manager

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Saturday, March 13, 2004
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.

Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

The 20th Century Consort's 2003-2004 series is sponsored by
The Smithsonian Associates and funded in part by generous contributions
from The Cafritz Foundation, the Aaron Copland Fund for Music, and
the Friends of the 20th Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Jon Deak and Perry Goldstein

Program

"No Place to Hyde"

Clarion/Shadowing Arthur Levering

I. Quarter note = 80

II. Quarter note = 144

Mr. Cigan, Mr. Cyncynates, Ms. Emenheiser

Of Points Fixed and Fluid Perry Goldstein

Ms. Emenheiser

Contrasts Bela Bartok

I. Verbunkos (Recruiting Dance)

II. Pihenö (Relaxation)

III. Sebes (Fast Dance)

Mr. Cigan, Mr. Cyncynates, Ms. Emenheiser

Intermission

Hyde and Jekyll Jon Deak

Chapter 1.

Chapter 2

Mr. Barber, Mr. Cigan, Mr. Cyncynates, Mr. Erler, Ms. Finck, Mr. Kendall,
Mr. McFarlane, Mr. Paulson, Mr. Richards, Ms. Sakamoto, Ms. Stern,
Ms. Stewart, Ms. Young

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The audience is invited to join the artists in the Plaza Lobby
for an informal post-concert reception, sponsored by
the Friends of the 20th Century Consort

Program Notes

by Steven Ledbetter

Scottish artist Douglas Gordon won the prestigious Turner Prize (1996) with a striking piece that used a clip from the 1932 film version of Robert Louis Stevenson's novella *Dr. Jekyll and Mr. Hyde*. This showed, over and over again, the gruesome scene in which the highly respected doctor turns into a monstrous brute. For his performance in the double-barreled role, Fredric March won the Academy Award for Best Actor. Stevenson's splendid short novel, which was inspired by a nightmare, is profoundly Freudian *avant le lettre*, showing how even the most noble and upstanding individual may conceal a shadow, a double, an alter ego.

These days many more people know the story from one of the several film versions than have actually read the amazing book. This is a shame, because every film version has changed the daring structure of Stevenson's story, in which the reader meets the caring and popular Dr. Jekyll and, on separate occasions, makes the acquaintance of the brutish Hyde. No two persons could be more different. Only gradually does it become apparent that there is some strange link between these two strongly contrasted men—and only at the very end of the story does the reader learn of the fatal experiment that has released the villainous alter ego from the "good" personality that has hitherto controlled his body, and that they are one and the same person. It was the horror of discovering two such different personalities in one body that woke Stevenson from his nightmare in a cold sweat and prompted the writing the story. Moviegoers never have a chance to experience this particular shudder of discovery. Instead they see, early on, a scene in which the doctor, in the privacy of his laboratory, takes a fatal potion that turns him into the monster. It becomes a conventional horror story rather than the tense investigation of human personality that Stevenson had imagined.

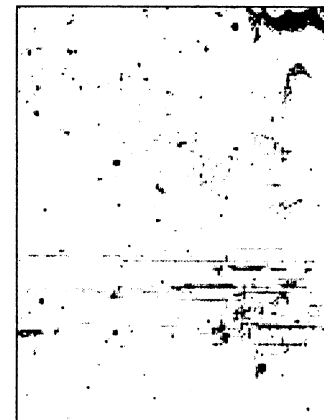
Be that as it may, the art of Douglas Gordon has played repeatedly with the meaning of good and evil, and their potential interaction. It is a theme that composers have pursued in various ways, some of which are investigated in the present program.

ARTHUR LEVERING (b. 1954)
Clarion/Shadowing (1992)

Baltimore-born Arthur Levering studied primarily with Bernard Rands (who was then at Boston University). He spent 1996-97 at the American Academy in Rome as a winner of the Rome Prize, and he returns to Rome as often as he can, including last year on a Guggenheim fellowship. When not in Italy, he lives in the Boston area. He has received recent commissions from Boston Musica Viva, the New Juilliard Ensemble, Musica d'Oggi (Italy), and the Rascher Saxophone Quartet (Germany). His music has been performed in many American venues and also at concerts and festivals in Britain, France, Italy, Germany, and Switzerland. *Clarion/Shadowing* and other works have been recorded on a CRI disk with the Czernyesque title *School of Velocity* (after a virtuosic solo piano piece also on the disk).

Regarding the present work, Arthur Levering writes:

The two movements of *Clarion/Shadowing* are both variation forms of a sort. The first movement is based on three themes heard at the start (one for the clarinet, one for the piano, and one for the violin doubled in various octaves by piano) and the entire piece is constructed of different juxtapositions of these themes or fragments of them. Movement 2 uses a 19 note theme to generate all of its material, although the theme itself is played in its entirety only five times during the course of the piece, somewhat in the manner of a rondo. The titles of the two movements are somewhat counterintuitive in terms of their character: *Clarion* is relatively quiet and complex while *Shadowing* is fast and exuberant. The word "shadowing" is used here in the sense of one thing following or chasing another in close imitation, like the overlapping, descending scales at the beginning and end of the piece, to give a musical example.



PERRY GOLDSTEIN (b. 1952)

***Of Points Fixed and Fluid*, for solo piano**

Perry Goldstein (born New York City) studied at the University of Illinois, UCLA, and Columbia University, from which he received a doctorate in music composition in 1986. His principal composition teachers were Herbert Brün, Chou Wen-Chung, Mario Davidovsky, Ben Johnston, and Paul Zonn. He has received commissions from Juilliard Quartet cellist Joel Krosnick and pianist Gilbert Kalish, The Aurelia Saxophone Quartet, Slagwerkgroep den Haag, HET Trio, violist John Graham, the Guild Trio, and pianist Eliza Garth, and his music has been performed throughout the United States, Mexico, Canada, and Europe.

He has taught at Wilmington College of Ohio and, since 1992, at the State University of New York at Stony Brook; from both institutions he received awards for teaching excellence. He has also served on the faculty of the College Conservatory of Music at the University of Cincinnati. He has written extensively about contemporary music for newspapers, concert programs, and recordings, and serves on a number of new music boards.

Regarding *Of Points Fixed and Fluid*, the composer writes:

The context of an exhibition featuring a work inspired by the Jekyll-Hyde theme seems especially apposite to the presentation of my piano piece entitled "Of Points Fixed and Fluid." This work too has a "double" or alter ego, although I leave it to the audience to determine whether this is an evil double. (There's no doubt that the pianist will think so, however, subjected to this fifteen-minute exercise in endurance.) *Of Points Fixed and Fluid* (1995) is a companion piece to a work for solo bass clarinet, *Total Absorption*, written the previous year. The main motive of the piano piece—a discharge of nervous energy manifested in a flurry of notes in the instrument's lower register—is taken directly from the bass clarinet piece. With this central idea of the former work still resonating, I began to explore its developmental possibilities in the new medium, with its greater contrapuntal and harmonic capabilities.

The Jekyll-Hyde idea of two wildly different personalities existing in the same body is also *a propos* the formal strategy of this work, as it was in many of my pieces during that period in my life. Most of my music from that time juxtaposes musical ideas or styles of wildly disparate natures, sometimes schismati-

cally, sometimes effecting a *rapprochement* among them. *Of Points Fixed and Fluid* is also built upon the dramatic possibilities obtained when disparate ideas are forced to coexist and interact. In this case, the inimical gestures are put forward at the outset of the piece: a long note is interrupted by a nervous, jazzy figure. Predictably repeated long notes or chords, on one hand, and syncopated, jazzy gestures, on the other, become the evolving subjects of this piece. Both kinds of music have ample opportunity to develop, unhindered, in their own idiosyncratic ways, while some of the work's dramatic flashpoints occur when these two distinct kinds of music are forced to inhabit the same musical space. In those cases, inevitable Jekyll-Hyde struggles occur, with, I hope, equally dramatic and effective results.

Of Points Fixed and Fluid was composed for the superb pianist Eliza Garth (currently on the faculty of St. Mary's College of Maryland), without whose kind invitation and virtuosic abilities this piece would never have been written. It is dedicated to Ms. Garth.

BÉLA BARTÓK (1881-1945)

***Contrasts*, for violin, clarinet, and piano**

With one exception, all of Bartók's chamber music is for stringed instruments, with or without the addition of a piano. Only once did he turn to a wind instrument, and that was occasioned by a commission from Benny Goodman and Joseph Szigeti, to whom *Contrasts* is dedicated. Bartók completed the work in Budapest on September 24, 1938, after having heard some records of the Benny Goodman band that Szigeti sent him. Far from trying to blend the three very different types of instruments into a single complex sonority, Bartók exploits the difference in sound production as much as possible (as the very title of the work suggests). He had long since become a past master of violin effects—multiple stops, bowed and pizzicato notes played simultaneously, glissandi, and so on; now he investigates the possibilities of the clarinet as well, while keeping the piano part (conceived for himself) modestly in the background.

The original plan, according to Goodman's wish, was to have a two-movement work that would fit on a single twelve-inch 78-rpm record, but Bartók found that he needed greater scope for the working out of his material, and the planned two movements

became three with the addition of the slow middle movement. The music is strongly nationalistic, possibly Bartók's musical response to the unchecked advance of Nazism. The *Verbunkos*, or recruiting dance, was a musical genre employed to encourage enlistments in the Hungarian army in the late eighteenth and early nineteenth centuries; thereafter it remained as a characteristically Hungarian musical genre featuring sharply dotted rhythms in a slow march tempo with ornamental turns, runs, and arpeggios decorating the melodic lines. In its fully developed historical form, the *Verbunkos* began with a slow section (*lassu*) followed by or alternating with a wild fast one (*friss*), and, indeed, the original two-movement plan of *Contrasts* was designed to reflect this format.

The *Verbunkos* ends with a clarinet cadenza that leads on to the languid slow movement, in which piano and clarinet begin by mirroring one another, while the piano contributes soft percussive tremolos inspired by Balinese gamelan music. The fast dance, *Sebes*, begins with a short passage on a scordatura violin (with the E-string tuned to E-flat and the G-string to G-sharp), following which the violin is directed to return to a second, normally tuned instrument. This is the only example of scordatura in Bartók's entire output. The outer sections of the dance are in a lively 2/4 meter, but the extended middle section uses what is often called "Bulgarian rhythm," which Bartók learned in his folk music studies: (8+5)/8, or more properly (3+2+3+2+3)/8. When the original 2/4 returns, the dance gets wilder and wilder (with just a few momentarily tranquil passages and a cadenza for the violin) before reaching its brilliant conclusion.

JON DEAK (b.1943) *Hyde and Jekyll*

Born in Hammond, Indiana, Jon Deak grew up in an artistic environment: his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the Conservatory of Santa Cecilia in Rome, and the University of Illinois. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. Since 1970,

Deak himself has been a member of the double bass section of the New York Philharmonic.

In recent years he has worked actively with the group Very Young Composers, the subject of a major documentary filmed by CNN's Mark Dichter. The "very young composers" range in age from roughly 8 to 13 and created works for symphony orchestra, band, and jazz ensembles, doing their own orchestration for these groups. About this work Deak writes, "This creative work is consuming, fun, and urgently needed. Hey, Picasso and Klee learned big-time from children, though they never gave the kids the credit they deserved, in my opinion."

Spending much of his professional life as a performer, rather than as an academic (the more common role held by composers these days) has no doubt contributed to his interest in what is known as "performance art"—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's works, many of which have been performed by the 20th Century Consort, are performance scores in a different sense. The work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of Astory theater,[®] to borrow the name of a theatrical performing company of the 1970s that produced elaborated versions of fairy tales in which the actors began by narrating (as outsiders observing the story), then gradually became the characters they had been describing. Similarly, in Jon Deak's many "concert dramas" (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

On several occasions Deak has turned to an old story—whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling*, *The Bremen Town Musicians*, *The Passion of Scrooge* (based on Dickens's *Christmas Carol*), and *Lucy and the Count* (based on Bram Stoker's *Dracula*). All make use in part of a speech rhythm that becomes music. Sometimes the music supplies background to the declamation of the words, but sometimes it takes over the story—

telling entirely, usually with surprising and even comic effect, as the listener hears an instrumental phrase evoking the natural rhythm and pitch of spoken English and actually understands what words were intended, though they have not been expressed specifically. As the composer explained, he is sometimes "more concerned with the sound event than with the meaning of the words."

Deak composed *Hyde and Jekyll* in two parts (on commissions from the Grand Teton Music Festival and Carole Berg in 1983 and 1984, respectively). He says there will be a third chapter some day. Deak created the scenario, in a mock heroic literary style to emulate, and perhaps parody, Gothic horror novels, with assistance from Robert Jacobs and Richard Hartshorne. The work, he says, "was an experiment in a particular direction of the extreme possibilities of personifying musical instruments as actual actors." The instruments use a technique that Deak calls *Sprechspiel*, or "speak-playing." This technique can actually require an instrumentalist to restudy his/her own instrument. He adds, with a touch of ironic humor, that "of course" the French horn represents the villainous Hyde, while "the virtuous cello" is the good Dr. Jekyll. "Don't ask me why."

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About the Artists

RICK BARBER, double bass, is originally from Chicago, and was born into a musical family. He began piano studies at age seven and double bass at age nine. His college studies were at the Peabody Conservatory in Baltimore, where he studied with Harold Robinson, currently Principal Bass with the Philadelphia Orchestra. Mr. Barber was a member of the Phoenix Symphony from 1992-1995. He joined the National Symphony Orchestra in 1995 and was appointed Assistant Principal Bass seven months later. With the National Symphony Orchestra and the Schleswig Holstein Musik Festival Orchestra (Germany) he has toured extensively in the United States, Europe, Japan, and China.

PAUL CIGAN, clarinet/bass clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breen 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. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony and National Musical Arts.

RICARDO CYNCYNATES, violin, has performed extensively as soloist, recitalist, and chamber musician throughout the United States, Europe, and South America, and was appointed Assistant Concertmaster of the National Symphony Orchestra in 1987. Since then he has appeared as soloist with the National Symphony and many other Washington area orchestras on numerous occasions. He has also appeared as recitalist and chamber musician at the area's most prestigious concert venues. In 1990, together with clarinetist Claire Eichhorn and pianist Anna Balakerskaia, he founded The Ensemble da Camera of Washington. Their national concert tours, radio broadcasts, and recordings for Vernissage Records have been received with unanimous acclaim by audiences and critics alike. Mr. Cyncynates was born in Rio de Janeiro, Brazil. After studying with his father, Felix Cyncynates, he made his debut at the age of eleven as the winner of Brazil's National Young Soloist Competition. He completed his studies at the Santa Cecilia Conservatory in Rome, Accademia Chigiana in Sienna and at Indiana University studying with Arrigo Pelliccia, Salvatore Accardo and Franco Gulli. In his native country, his extensive solo career and his position as First Concertmaster of the Brazilian Symphony

Orchestra — a position achieved at the age of 19 — resulted in numerous awards including the National Research Council of the Brazilian Government, Encyclopaedia Britannica, and Schering Corporation. In 1986 he was a laureate of the Indianapolis International Violin Competition.

LISA EMENHEISER, piano, is a graduate of the Juilliard School, where she received both Bachelor and Master of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and National Gallery. She has served as acting principal pianist for the National Symphony Orchestra, and has appeared as soloist with both the Baltimore and Richmond Symphonies. As an established chamber musician, Ms. Emenheiser has performed across the globe with such artists as Julius Baker, Eugenia Zucherman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records, VAI Audio, and Delos. Ms. Emenheiser is the pianist of the Opus 3 Trio.

RONALD ERLER, oboe, was born into a musical family, began his musical training with his father and went on to study with Earnest Harrison, Richard White, John Mack and Louis Rosenblatt. A native Washingtonian, he has soloed nationally, has been heard on NPR, has given numerous solo and chamber music recitals and is an active free-lance musician playing with many of the performing organizations in DC and Baltimore. Previously on the faculties of Shenandoah Conservatory of Music and Furman University, Ron holds degrees in music education and oboe performance as well as training in arts administration. Following his recent retirement as principal oboist of the USAF Concert Band in Washington, DC, he is principal oboist with the Washington Ballet Orchestra, Bach Sinfonia, Mid-Atlantic Symphony; is acting principal with the Maryland Symphony; and is a music contractor for his own agency. When other commitments allow, Ron can be found aboard his sailboat, Water Music.

GABRIELLE FINCK, French horn, is the newest member of the National Symphony Orchestra, having joined the orchestra in September of 2003. In the two years prior to that she held positions in the Milwaukee Symphony Orchestra and in the Chicago Civic Orchestra. She has also performed with the New World Symphony, the Milwaukee Chamber Orchestra, the Albany Symphony Orchestra, the Elgin Symphony Orchestra, and the California-based Ariel Ensemble Wind Quintet. A gifted chamber musician, Ms. Finck has been heard frequently in concert in Washington DC, Milwaukee, Chicago, Boston, at Tanglewood, and on various national and international tours. Ms. Finck is a graduate of Boston University and has twice been a fellow of the Tanglewood Music Center.

CHRISTOPHER KENDALL, Artistic Director and Conductor, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs at Boston University and the Boston University Tanglewood Institute. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

CHRISTOPHER McFARLANE, bassoonist, is an active presence and busy performer on Washington musical scene. He received degrees from Indiana University and Louisiana State, and his teachers have included Sidney Rosenberg, Bernard Garfield, and William Ludwig. A member of "The President's Own" U.S. Marine Band and Principal Bassoon of the Arlington Symphony, he has also performed with the National Symphony, the Fessenden Ensemble, the National Chamber Orchestra, the Alexandria Symphony, and the Prince William Symphony. In addition, he has performed in musical productions at Signature Theatre and The Barns of Wolf Trap.

GLENN PAULSON, percussion, has performed throughout the United States as well as in Spain, Japan, Korea, Canada, France, Germany, and Switzerland, having played with the New York Philharmonic, the New Jersey Symphony, The Syracuse Symphony, the American Symphony, Orpheus Chamber Orchestra, New York Chamber Symphony, and the Little Orchestra Society. He can also be heard on recordings with the Barcelona Symphony (where he was the principal timpanist), The New Jersey Symphony, the Bronx Arts Ensemble, and the EOS Chamber Orchestra. His appearances with Broadway shows include *The King and I*, *The Music of Andrew Lloyd Weber*, *Falsettoland*, and *The World Goes 'Round*. A graduate of the Eastman School of Music and The Juilliard School, Mr. Paulson is at the present a member of "The President's Own" United States Marine Band.

WILLIAM RICHARDS, percussion, is a native of Pennsylvania, and studied with noted percussionist, author and educator William Schinstine before entering Temple University where he studied with Glenn Steele and Alan Abel of the Philadelphia Orchestra. After graduating in 1977 he joined The United States Army Band (Pershing's Own). During his early years in Washington, D.C. he finished his Master's Degree in performance from Catholic University where he studied with Ron Barnett of the Kennedy Center Opera House Orchestra. He finished his time with The U.S. Army Band in 1997 and began a busy free-lance career. He performs frequently

with the Kennedy Center Opera House Orchestra and the Baltimore Symphony Orchestra. He has played numerous Broadway shows and has played 20th century literature with the Theatre Chamber Players and the Contemporary Music Forum. Mr. Richards is on the faculty of Howard University. In his spare time he is an avid runner.

TSUNA SAKAMOTO, viola, has been a member of the National Symphony Orchestra since 1998. She was born in Tokyo, and studied at the Toho Academy and Cincinnati Conservatory. Her teachers include Edward Adelson, Allyson Dawkins, Heidi Castleman, Masumi Ogawa, Kenji Kobayashi, Naoko Tanaka, Kurt Sassmannshaus, Dorothy DeLay, Larry Shapiro, and Michael Davis. Before her arrival in Washington she served as section player and principal violist and violinist in the San Antonio Symphony, the Richmond (Indiana) Symphony Orchestra, the Mansfield (Ohio) Symphony Orchestra, the Aspen Chamber Orchestra and, in 2002-2003, as principal violist with the Kansas City Symphony Orchestra. She is also co-principal violist of the Eclipse Chamber Orchestra, with which she recently premiered a viola concerto by Tom Myron, written for and dedicated to her. She is also a member of the Potomac String Quartet, which is recording the 11 string quartets of David Diamond for Albany Records. Ms. Sakamoto is also an active teacher in the Washington area, and has taught many master classes throughout the United States and Japan.

SARA STERN, flute/piccolo, has performed much of this century's most important solo and chamber music and has premiered and recorded significant new compositions as solo flutist with the 20th Century Consort. Other positions she currently holds are Principal Flute with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern's musical evolution has included such diverse turns as the Afro-Cuban "Kwane and the Kwanditos," the San Francisco street trio "Arcangelo," recitals at Carnegie Hall and the Terrace Theater, and guest artist appearances with the Emerson String Quartet and the American Chamber Players. She is also a member of the flute and harp duo "Stern and Levalier" with NSO Principal Harpist Dotian Levalier, and solo flutist with the woodwind-based "Eastwind Consort."

JANE BOWYER STEWART, violin, is a member of the first violin section of the National Symphony, which she joined in 1981. She came to Washington from Venezuela, where she was Assistant Concertmaster of the Orquesta Sinfonica de Maracaibo. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University, where she was the first recipient of the Broadus Erle Memorial Scholarship. A devoted chamber musician, Ms. Stewart has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet, and is currently a member of the National String Quartet and the Eclipse Chamber

Orchestra. She performs regularly at the Grand Teton Music Festival and has appeared at the Honolulu Academy of Arts with Joseph Silverstein. Her several chamber music compact discs 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, made by the Venetian master Matteo Goffriller, dates from 1691.

RACHEL YOUNG, cellist with the National Symphony Orchestra, has appeared as soloist with the National Chamber Orchestra, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra and founder of the Isosceles Duo. Ms. Young has presented recitals at Strathmore Hall, the German and Austrian Embassies, New England Conservatory, and the Anderson House Museum, as well as solo appearances at the Corcoran Gallery of Art and the John F. Kennedy Center. She has appeared as a chamber artist with the Twentieth Century Consort, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGMS Radio and at the White House. Ms. Young received the Bachelor of Music degree from the New England Conservatory of Music where she studied with Laurence Lesser, and her master's degree is in cello performance with Stephen Kates at the Peabody Conservatory.

20th Century Consort

2003-2004 SEASON

The 20th Century Consort continues a celebration of the Hirshhorn's Douglas Gordon exhibition in a program reflecting the artist's fascination with time out of whack:

APRIL 17, 2004 ♦ *Running Backward*

David Froom *Trio*

Paul Schoenfield *Partita*

Sebastian Currier *Variations on
"Time and Time Again"*

Nicholas Maw *Ghost Dances*

The 20th Century Consort gratefully acknowledges the generous support
of the Friends of the 20th Century Consort:

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John Kendall	Molly & Louis Stern
William & Teresita Kopka	Michael Toman
Jeanne Krohn & Robert Wade	Edward Weismiller
Harald & Nancy Leuba	Richard & Beatrice Wernick
Heidi Lynch	Scott Wheeler
Devra Marens & Michael Horowitz	Curt Wittig
	Stanley Zimmerman

Compiled March 2004