

The Smithsonian Resident Associate Program
presents

21st Century Consort

Christopher Kendall, Artistic Director
Christopher Patton, Managing Director

Elisabeth Adkins, Violin
Susan Robinson, Harp
Lucy Shelton, Soprano
Sara Stern, Flute

Curt Wittig, Electronics

Saturday, November 20, 2004
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden



The 21st Century Consort's 2004-2005 series is sponsored by
The Smithsonian Resident Associate Program and funded in part by generous
contributions from The Cafritz Foundation, the Aaron Copland Fund for
Music, the National Endowment for the Arts, and the Board and Friends of
the 21st Century Consort.



Smithsonian Resident Associate Program

Pre-Concert Discussion

Christopher Kendall with composers
Fred Cohen, Sebastian Currier, and Nicholas Maw

Program

"Flute of the Moon"

Quicksilver Randall Woolf

Ms. Adkins, Ms. Stern

That Which Binds Us Fred S. Cohen
poems by Jane Hirshfield

To Drink
Sleeping
The Music Like Water

Ms. Shelton, Ms. Stern

Night Time Sebastian Currier

dusk
sleepless
vespers
nightwind
starlight

Ms. Adkins, Ms. Robinson

INTERMISSION

Der kranke Mond (from *Pierrot Lunaire*) Arnold Schoenberg

Ms. Shelton, Ms. Stern

Night Thoughts Nicholas Maw

Ms. Stern

Wild Angels of the Open Hills Joseph Schwantner
poems by Ursula LeGuin

Song I: Wild Angels of the Open Hills

Song III: There

Song V: The Hawk Shapes the Wind

Ms. Shelton, Ms. Robinson, Ms. Stern

The audience is invited to join the artists in the Plaza Lobby for an informal post-concert reception, sponsored by the Friends of the 21st Century Consort. It is catered by Fresh Start Catering, whose mission is to employ graduates of the DC Central Kitchen's *Culinary Arts Job Training Program* for homeless & welfare recipient men & women, preparing them for permanent employment in the food service industry.



We consider Nicholas Maw among the most important composers of his generation, and are honored to have had a long-standing association with him (we performed *La Vita Nuova* before Nicholas emigrated to the United States, have performed ten of his works over the years, and have recorded three of these for the British ASV label). Since his opera *Sophie's Choice*—recently premiered at Covent Garden and planned for the Washington National Opera's 2006 season—is a bit out of the Consort's range, we are celebrating Nicholas's upcoming 70th birthday year with several of his works for solo instrument over the course of this season. The first is *Night Thoughts* for solo flute on this concert program.

Program Notes

RANDALL WOOLF

Quicksilver for violin and flute

Randall Woolf studied composition privately with David Del Tredici and Joseph Maneri, and at Harvard, where he earned a Ph. D. He is a member of the Common Sense Composers Collective. In 1999-2000, he was a Guggenheim Fellow.

In 1997 he composed a new ballet of *Where the Wild Things Are*, in collaboration with Maurice Sendak and Septime Webre which has since been performed by the Washington, Colorado, Georgia and Louisville ballet companies. Last March, the string quartet Ethel premiered his quartet *Gorillas*, which they commissioned. For February 20, 2004 he has composed a theatrical work for flute and electronic soundtrack for Ransom Wilson's solo recital at Lincoln Center, and *Women At An Exhibition*, for orchestra and electronics, for the Akron Art Museum and Symphony, with a video by Mary Harron (director of "American Psycho," and "I Shot Andy Warhol") and John C. Walsh. *Women At An Exhibition* will be performed in New York next season, by the American Composer's Orchestra, November 17, 2004, at Carnegie Hall's new multimedia venue Zankel Hall. Mr. Woolf works frequently with writer and director Valeria Vasilevski, having composed 6 works with her over the past 3 years. He recently arranged songs from John Cale's new CD *Hobo Sapiens* for a BBC special on Cale.

Woolf's works have been performed by the Chamber Music Society of Lincoln Center Two, New Millennium Ensemble, the EOS orchestra, conductor Ransom Wilson, California EAR Unit, American Composers Orchestra, twisted tutu, and others. He has also arranged music for John Cale (including his score *American Psycho*), Kronos Quartet, Siouxsie Sioux, the Mediaeval Baebes, Atau Tanaka, and David Lang. Cri/Emergency Music has recorded a CD of his works, entitled ROCK STEADY. Ransom Wilson and Chamber Music Society of Lincoln Center Two's recording of his work for chamber orchestra will be released in the coming year.

Quicksilver was written for Jean DeMart and Lynn Chang in 1992. About 7 minutes in length, it's mainly concerned with

speed, rapid changes, sharp turns, and fast playing, moments of aural illusion, and giving the players a chance to show off their virtuosity. It has been recorded by Jean and Lynn on my CRI/Emergency Music CD, entitled *Rock Steady*.

—Randall Woolf

FRED S. COHEN

That Which Binds Us for soprano and flute

A composer and conductor, Fred Cohen received his doctorate in music composition from Cornell University in 1987, where his principal teachers were Karel Husa and Steven Stucky. He earned his undergraduate degree from the University of California at Santa Cruz in 1980, where he studied with David Cope and Gordon Mumma. Mr. Cohen has been the recipient of a number of composition awards, including the ASCAP Grant to Young Composers, First Place in the Westfield State College Inauguration Composition Competition, and First Place in the Virginia Music Teachers Association Commissioned Composer Contest. He received composition grants from the Virginia Council for the Arts and the National Endowment for the Arts, as well as funding from the Sydney and Frances Lewis Foundation, the Margaret Jury Copying Assistance Program, the University of Richmond and Meet the Composer Foundation.

His works have been commissioned and performed by such organizations as the Richmond Symphony, the Cleveland Chamber Orchestra, the El Cerrito Youth Orchestra, and many others. His works have also been commissioned and performed by such artists as soprano Christine Schadeberg, soprano Mimmi Fulmer, flutist Leone Buyse, performance artist Claudia Stevens, clarinetist Charles West, trumpeter Michael Davison, and violinist Sonya Monosoff. His works have been performed throughout the United States, in South America, and in Eastern Europe. Mr. Cohen's works are published by the American Composers Alliance, where he was elected to the Board of Directors in 1993, and by Magna Music Baton.

As a conductor and artistic director, Mr. Cohen has directed orchestras and new-music ensembles since 1978. He founded the Cornell Contemporary Ensemble and directed it from 1982 to 1986, and founded CURRENTS, the professional new-music

ensemble in residence at the University of Richmond in 1986. As Artistic Director of CURRENTS, Mr. Cohen commissioned and performed more than fifty works by American composers.

That Which Binds Us is a setting of four poems by Jane Hirshfield from her collection, *Of Gravity and Angels*. Three of them will be performed today. These are love poems of extraordinary poignancy and depth. The images are both powerfully evocative and musically compelling. Silence moves, lovers become one geography, darkness is gathered and drunk, the intensity of a manzanita seed waiting for fire (necessary for propagation) is vividly rendered. Upon reading these works, I immediately felt the impact of the music within. In my reading of the poems, the lure lies "between the lines," as it were, in "unspeakable" emotions and passions. These feelings are complex yet basic to our humanity, and in that manner simple. Upon reflection, I felt that the combination of soprano voice and a single, complementary instrument—the flute—would best reflect the inner strengths of the poems and yield the truest realization of the music as I felt it.

That Which Binds Us was commissioned by the University of Wisconsin-Madison School of Music for soprano Mimmi Fulmer and flutist Leone Buyse, and is dedicated with love to my wife, Judith Hobbs Cohen.

That Which Binds Us

Poetry by Jane Hirshfield from *Of Gravity and Angels*
Wesleyan University Press, 1992

To Drink

I want to gather your darkness
in my hands, to cup it like water
and drink.
I want this in the same way
as I want to touch your cheek—
it is the same—
the way a moth will come
to the bedroom window in late September,
beating and beating its wings against cold glass;

the way a horse will lower
his long head to water, and drink,
and pause to lift his head and look,
and drink again,
taking everything in with the water,
everything.

Sleeping

Here, we are one geography:
every part of us inked on a map
where, across all the blue waters,
continents' edges inexplicably match.

I move closer to you in the dark,
feel the slow heat
that embers you deeper into the night.
Where all fires descend a few hours
into their own slow-dreaming hearts.
Where the ravine hides in its own steepness
no matter how long, how fiercely we love.

The Music Like Water

How, on a summer night,
the mysterious few bird notes rise
and break against the dark and stop,
and that music continues, afterward, for a long time;
how you move in me until silence itself is moving
precisely as those few notes,
how they do not stop, the music like water
finding its way;
how what we begin we only think is ours,
how quickly it passes from reach,
some other life throating the air
until it is utterly lovely and changed;
how I am changed by you and change you,
how we willingly hollow our throats for the song,
how the music chains us, but the song—
on a summer night, how it breaks and stops,
how we falter and still the notes rise, beyond us,
how they complete themselves in the silence
and silence completes us, simple as those few notes
that answer the dark on a summer night and fall still.

Reprinted by permission of the author.

SEBASTIAN CURRIER

Night Time for violin and harp

Sebastian Currier's music has been performed worldwide in major cities such as Paris, Rome, Berlin, Munich, Frankfurt, Tokyo, Beijing, Moscow, London, and Toronto. In the United States his works have been performed in Carnegie Hall in New York, Symphony Hall in Boston, the Kennedy Center in Washington, and Davies Symphony Hall in San Francisco.

His work *After song* was written for violinist Anne-Sophie Mutter who, with pianist Lambert Orkis, premiered the work at the Schleswig-Holstein Festival, then performed it at the Salzburg Festival and throughout the rest of Europe and the United States. Ms. Mutter and Mr. Orkis also performed his *Clockwork* in major cities in Europe and Asia. He has received a Rome Prize, a Guggenheim Fellowship, several awards from the American Academy of Arts and Letters, a Friedheim Award, a Fellowship from the National Endowment for the Arts, a Tanglewood Fellowship, and has held residencies at the MacDowell and Yaddo Colonies. Commissions include Fromm Foundation, Koussevitzky Foundation, Barlow Endowment, Mary Flagler Cary Charitable Trust, and the American Composers Orchestra.

Recent premieres include a work for the American Composers Orchestra, *Microsymph*, performed at Carnegie Hall with Dennis Russell Davies conducting, and Chamber Concerto for violin and string orchestra performed by Lewis Kaplan at the Bowdoin Summer Music Festival. Upcoming projects include a CD of his works for string quartet by the Cassatt Quartet, a piece for the Verdehr Trio, and a work for cello and piano for a consortium of cellists—John Whitfield, Colin Carr, and Erika Duke. Sebastian Currier is a faculty member at Columbia University and is published by Carl Fischer. A CD of his works performed by the ensemble Mosaic is available on New World Records. It includes *Vocalissimus*, with soprano Susan Narucki.

The five short movements of NIGHT TIME—dusk, sleepless, vespers, nightwind, and starlight—share a sense of quietude, introversion, intimacy and subdued restlessness. The piece was written for Marie-Pierre Langlamet, harpist of the Berlin Philharmonic, and violinist Jean-Claude Velin. It was premiered on a concert of the Berlin Philharmonic Chamber Music series in

June, 2000. Langlamet and Velin will be recording the work for Arabesque Records, as part of a CD of Currier's chamber music by Music from Copland House. It will be released this spring.

—Sebastian Currier

ARNOLD SCHOENBERG

“Der kranke Mond” from *Pierrot Lunaire* for solo reciter and flute

Pierrot Lunaire, one of the most influential works of the twentieth century, had its premiere in Berlin on October 9, 1912. Among its innovations is Schoenberg's use of *sprechstimme*, notating the vocal part in such a way as to imitate the rise and fall of human speech. Although others before him (notably Engelbert Humperdinck in his opera *Koenigskinder*, 1910) had attempted to imitate the patterns of speech in notated vocal music, Schoenberg's approach created an entirely new effect, one that many first-time listeners have found strikingly unusual, not to say bizarre. Another important and perhaps even more influential innovation is Schoenberg's choice of a small instrumental ensemble consisting of flute, clarinet/bass clarinet, piano, violin/viola, and cello, a combination that composers have found so useful and versatile that the term “Pierrot ensemble” has entered our musical lexicon, and pieces are still being composed for it today.

It is remarkable how, over the course of nearly a century, this piece has retained its ability to astonish us. Schoenberg's combination of brilliant musical parody and highly developed compositional technique provide a near-perfect vehicle for the carefully wrought symbolist texts by Belgian poet Albert Giraud. The poems, and the music, careen wildly between a mood of enraptured contemplation and one of grotesque tragicomedy, with many pauses between the two extremes, and the listener's emotional vertigo (“Is this supposed to be funny, should we chuckle... or is it tragic, horrific... is it ‘serious’ music, precursor to serialism... or is it parody, a sly pastiche of decadent musical forms of the past?”) is an important, perhaps salient, characteristic of the work's style.

“Der kranke Mond” (“The Sick Moon”) is the final poem in the first of three sections, and touches on much of what has gone

before in its themes of moonlight, love, blood, longing, and sickness. In Schoenberg's hands the spare and austere scoring, for a single flute and human voice, emerges as positively romantic in its emotional range: in particular note the rapid cascade of emotions, from meditative longing to ebullience to a shuddering, deathly sickness, with which this brief piece concludes.

) Du nächtig todeskranker Mond
) Dort auf des Himmels schwarzem
Pfühl,
Dein Blick, so fiebernd übergroß,
Bannt mich, wie fremde
Melodie.

An unstillbarem Liebesleid
Stirbst du, an Sehnsucht, tief
erstickt,
Du nächtig todeskranker Mond,
Dort auf des Himmels schwarzem
Pfühl.

Den Liebsten, der im Sinnenrausch
Gedankenlos zur Liebsten geht,
Belustigt deiner Strahlen Spiel,—
Dein bleiches, qualgebornes Blut,
Du nächtig todeskranker Mond!

Oh deathly sick moon of night,
There on the black couch of
heaven,
Your glance, so feverish, wide-eyed,
Holds me spellbound, as by strange
melodies.

Of insatiable love's sorrow
You die, of longing, deep and
choking,
Oh deathly sick moon of night,
There on the black couch of
heaven.

To the lover—who steals ecstatically,
Heedlessly, to his beloved—
The play of your rays is amusing—
Your pale blood, born of tortures,
Oh deathly sick moon of night.

—Christopher Patton

NICHOLAS MAW

Night Thoughts for Solo Flute

Composer Nicholas Maw was born in Grantham, England, and now resides in Washington, DC. His long relationship with the Consort is being celebrated this season, as 2005 marks the occasion of his 70th birthday. He studied with Lennox Berkeley at the Royal Academy of Music in London and later with Nadia Boulanger and Max Deutsch in Paris. His music is infused with passion, combining a strong, lyrical melodic line with a highly personal style of harmony that utilizes both serial and tonal elements, often exploiting the tension between the two. His vocal music ranges from the song-cycle *The Voice of Love* (1966), for mezzo-soprano and piano, to his opera *Sophie's Choice*, which had its premiere at Covent Garden in 2002, and is slated to be performed by the Washington Opera. His instrumental music runs a similar gamut, from solo pieces like *Night Thoughts* to the mammoth 96-minute symphonic epic *Odyssey*, recorded by Simon Rattle and the City of Birmingham Symphony in 1992 to world-wide acclaim.

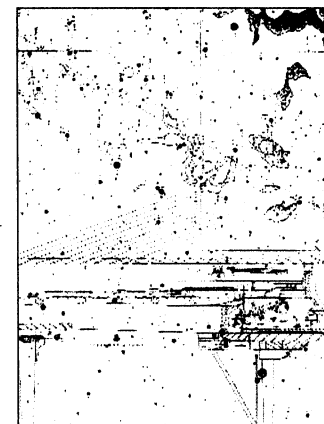
—Christopher Patton

Night Thoughts was written for flute player Judith Pearce in 1982 after I had written two previous works for the instrument, a *Sonatina* for flute and piano in 1957 (one of my earliest works, written as a graduation exercise at the end of my student years), and the more substantial *Flute Quartet* for flute and strings of 1981 (also written for Judith Pearce).

Night Thoughts is a single movement lasting some eight minutes, and is intended as a musical illustration of the kind of often disconnected and random thoughts that run through one's mind before falling asleep. As a result, it might be described as my only piece which is deliberately almost formless—though there are a few repeats and reminiscences throughout the work. The various ideas are strongly contrasted, and in illustrating of the idea of 'random thoughts,' follow each other with seemingly little or no musical connective tissue; they are all hopefully held together by the sound of the instrument and the sense of performance projected by the player. After a start that is relaxed, dreamy, and at times nervous in feeling, the center of the work rises to a passage

of considerable and agitated virtuosity. After calm is regained, the coda takes the form of a little tune that might represent somebody singing themselves to sleep. Sleep finally arrives with a little ascending flicker of sound.

—Nicholas Maw



JOSEPH SCHWANTNER

Wild Angels of the Open Hills for soprano, flute and harp

Joseph Schwantner, born in Chicago in 1943, received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a doctorate in 1968. Previously he served on the Yale, Eastman and Julliard faculties. Schwantner was the first Composer-In-Residence with the Saint Louis Symphony Orchestra as part of the MEET THE COMPOSER/Orchestra Residencies Program.

Schwantner's works have received several Grammy Award nominations and his awards include: the Pulitzer Prize, Guggenheim, Rockefeller, Friedheim, Fromm Foundation, four NEA Awards, as well as the first Charles Ives Scholarship presented by the American Academy of Arts and Letters. In May 2002, he was elected to the American Academy of Arts and Letters.

His music has been performed world-wide by major artists including: Evelyn Glennie, Dawn Upshaw, Emanuel Ax, Leonard Slatkin, Christoph Von Dohnanyi and Pinchas Zukerman, and by ensembles that include the London Symphony, Royal Concertgebouw Orchestra, Chicago Symphony, New York Philharmonic, Boston Symphony, Philadelphia Orchestra, BBC Philharmonic, Dallas Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Saint Louis Symphony, Minnesota Orchestra, Montreal Symphony, San Francisco Symphony, Toronto Symphony, NHK Symphony, Helsinki Philharmonic and the Orchestra de Paris.

His commissions include those from the New York Philharmonic, Boston Symphony, Saint Louis Symphony, International

Horn Society, Dallas Symphony, First New York International Festival of the Arts, Fromm Music Foundation, Barlow Foundation, the Sackler Foundation, Naumburg Foundation, Chamber Music Society of Lincoln Center (where his piece was conducted by Christopher Kendall) and the American Composers Orchestra. Schwantner's music is published by Atherton Hill Press, Helicon Music Corporation, and CF Peters Corporation, and is recorded on a variety of labels including: Naxos, RCA Red Seal/BMG, Koch International Classics, EMI/ Virgin Records, New World Records, Klavier Records, Innova, Nonesuch, Mercury, and CR, among others. Four of Schwantner's recent orchestral works have been recorded by the Dallas Symphony Orchestra for upcoming release on Hyperion Records.

Wild Angels of the Open Hills, for soprano, flute and harp, was commissioned by The Jubal Trio and the Naumburg Foundation and composed between June and October of 1977, with much of the work completed at the MacDowell Colony that August. The work includes an expanded instrumentation for each performer that attempts to explore and enhance the articulative, gestural and timbral possibilities of a small ensemble. This procedure is consistent with much of my other chamber music written during that period. In addition to the expanded instrumentation for each player, they are also required to narrate, whistle, whisper and sing. *Wild Angels* was written especially for soprano Lucy Shelton, who was then a member of the Jubal Trio.

The instrumentation:

1. Soprano, doubling on 2 Glass Crystals (tuned crystal goblets), a Suspended Triangle, Tambourine, and one small set of Japanese (tubular metal) Wind Chimes.
2. C Flute, Alto Flute in G, 6 Crotales (tuned antique cymbals), and Wind Chimes.
3. Harp and 2 Glass Crystals.

The work is a cycle of five songs with texts drawn from a collection of poems entitled "Wild Angels" by writer and poet Ursula LeGuin. The poems struck an immediate and

deep responsive resonance within me and the dramatic and musical possibilities envisaged by the poem's vivid imagery was a continuing source of excitement.

In this performance, Songs I, III and V will be performed.

Song I: Wild Angels of the Open Hills

O wild angels of the open hills
Before all legends and before all tears:
O voyagers of where the evening falls
In the vast August of the years:
O halfseen passers of the lonely knolls,
Before all sorrow and before all truth
You were: and you were with me in my youth.

Song III: There

He planted the elms, the eucalyptus,
the little cypress, and watered them
in the long dusk of summer,
so that in the dry land
twilight was a sound of water. Years ago.
The amaryllis stick their stiff
trumpets still blowing blasts of bright pink
up through the wild-oats,
unwatered, uncounted, undaunted.

Do you see: there where his absence
stands by each tree waiting for nightfall,
where shadows are his being gone, there
where grey pines that no one planted
grow tall and die, and grain that no one sowed
whitens the August hills with wild ripeness,
and an old house stands empty,
there
the averted face of absence
turns. There silence returns answer. There
the years can go uncounted, seeing
evening rise like water through the leaves
and as ever over the highest elm Vega
like a wild white poppy, opening.

In the country of pain
truly there only rises
(a white star, a white flower,
an old standpipe running water

to the roots of trees
in a dry land)
the small spring of peace.

Song V: The Hawk Shapes the Wind

The hawk shapes the wind
and the curve of the wind

Like eggs lie the great gold hills
in the curve of the world
to that keen eye

The children wait

The hawk declares height
by his fell fall

The children cry

Comes the high hunter
carrying the kill
curving the winds
with strong winds

To the old hawk
all earth is prey, and child

*Ursula Le Guin, "Wild Angels" copyright 1975 by Ursula K. Le Guin.
Used by permission of CAPRA PRESS
631 State Street, Santa Barbara, CA 93101*

—Joseph Schwantner

About the Artists

ELISABETH ADKINS, violin, is the Associate Concertmaster of the National Symphony Orchestra. She is equally at home in solo, orchestral, and chamber music. She performs frequently as soloist with the NSO, being heard most recently at Wolf Trap in "The Lark Ascending" by Vaughan Williams. A favorite of Washington audiences, she has appeared in recital with her husband, pianist Edward Newman, at the Kennedy Center, the National Gallery, the Phillips Collection, and the Cosmos Club. Solo violinist for the 21st Century Consort, Ms. Adkins has appeared as concerto soloist with the Dallas Symphony, the Baltimore Symphony, and the Maryland Symphony, as well as the Friday Morning Music Club Orchestra and the Eclipse Chamber Orchestra, two groups conducted by her NSO colleague Sylvia Alimena. Elisabeth is the daughter of noted musicologists, and her siblings include three violinists, two cellists, and a soprano; the family chamber group, the Adkins String Ensemble, gave its debut concert in 1993 and has released four CD recordings.

SUSAN ROBINSON, harp, has been principal harpist of the Kennedy Center Opera House Orchestra since 1995; she is also acting as principal harpist of the Boston POPS Esplanade Orchestra. Susan has served as the principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. A Boston native, she performs frequently with the Boston Symphony and Boston POPS orchestras, and is an avid performer of chamber music both in the Boston and Washington, DC areas. Ms. Robinson is a graduate of Harvard University and studied harp with Lucille Lawrence.

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, Alexander 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 Deutsche 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. Her collaboration with the 21st Century Consort began in 1978.

SARA STERN, flute, is a native of Washington, D.C. Her relationship with the flute began with a dare from her father, Louis Stern, an artist and amateur flutist. She started her outside studies in fourth grade with the D.C. public schools music teacher Ann Buxtin, then with Richard E. Townsend, piccoloist with the National Symphony Orchestra. Early influences include

Jean Pierre Rampal, and, particularly, Julius Baker. Sara ran away to New York to audition for him, and as a result found herself finishing her high school years in a Convent School. Upon graduation, she attended the Peabody Conservatory for three weeks before migrating to San Francisco, where her flute was given to a variety of musical forms, such as improvisation with the conga drummers in Golden Gate Park, an Afro-Latin group, and the trio, "Arcangelo." At the conclusion of this "higher education" she returned to the East Coast, where she became principal flutist with the National Ballet Orchestra. She also had the invaluable opportunity to take master classes with the great French flutist and pedagogue, Marcel Moyse. In 1978 Ms. Stern became a member of the 20th Century Consort. Additionally, she is solo flutist with the American Chamber Players, she has been a guest artist with the Emerson Quartet and other distinguished ensembles, and she is a founding member of the critically acclaimed woodwind ensemble, "Eastwind." She and her husband, tubist David Bragunier, have presented many educational concerts for school children in and around Washington.

Upcoming Performances by 21st Century Consort

SATURDAY, JANUARY 22, 2005 ♦ *Homage*

Nicholas Maw	<i>Personnae</i>
Stephen Jaffe	<i>Homage to the Breath</i>
Arthur Benjamin	<i>Le Tombeau de Ravel</i>
Paul Schoenfield	<i>Camp Songs</i>

Special Day: SUNDAY, MARCH 13, 2005 ♦ *Time for
Three Plus One*

Music by Paul Schoenfield and Time for Three

SATURDAY, APRIL 16, 2005 ♦ *Expanding Universe*

Robert Gibson	<i>Four Haiku</i>
Igor Stravinsky	<i>Three Japanese Lyrics</i>
Toru Takamitsu	<i>Between Tides</i>
Kenji Bunch	<i>Paraphraseology</i>
Joseph Schwantner	<i>Sparrows</i>

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

Manuel Abrams
The Jeanette and Sidney G. Albert
Foundation
American Composer's Forum
Thomas Anastasio
Therese Arcole
Richard Bellin
John A. Bjerke & Carolyn E. Dowling
Beatrice Bobotek
Mary Ann Cameron
David Ming Cheng
Shirley Cherkasky
Marilyn Chilton
Laina & Richard Clugston
Linda Clausen
Judith & Jennifer Coates
Nancy Dalzell
Dennis Deloria & Suzanne Thouvenelle
John & Donna Donaldson
Peter & Margo Dunn
David Elliott & Pauline Tang
Nancy & William Foster
David Froom & Eliza Garth
Renee Gier
Hilton Graham
Stefanie K. Greene
Gloria S. Hamilton
J. Michael Hamilton & Myung Hee Nam
Mary Frances Hardeson
Mones & Eunice Hawley
Francine & Winslow Hayward
Courtney Howland & Michael Singer
Stephen Jaffe
Keir & Jane Jorgensen
Joseph Keiger
Christopher Kendall & Susan Schilperoort
John Kendall
Martin & Carol Kolsky
William & Teresita Kopka
Jeanne Krohn & Robert Wade
Harald & Nancy Leuba
Heidi Lynch
Devra Marens & Michael Horowitz
Wilbert & Sherry Mahoney
Dorothy Marschak
Elizabeth Martin

Mara & Bruce Mayor
Nicholas Maw & Maija Hay
Francine & Winslow Hayward
Andrew & Janice Molchon
David Montague
F. I. & Judith Mopsik
Gregory Murad & Jeanne Allegra
Thomas & Jane Myers
Phyllis F. Namrow
Eric & Nancy Neff
Anne O'Reilly
Victoria O'Reilly
Patricia Orend
Patricia Parce
Mary Paxton
Hunt Prothro
Andrew Rice
Alyce Rideout
Alison Roth
James Keith Peoples
Virginia Peters
Ruth Phillips
Lucia Pollock
Constance B. Price
James & Mary Primosch
Ronald Rendell
David Sahr
Albert & Mary Salter
Boyd & Lisa Emenheiser Sarratt
Moses Schapiro
David & Louise Schmeltzer
Robert & Carol Schwartz
Louise Seirmarco and Wendel Yale
Henry S. Shields
Marilyn Slatnick
Diane Smart
Barbara Spangenberg
Anne Sprague
Molly & Louis Stern
Doris Tennyson
Michael Toman
Edward Weismiller
Richard & Beatrice Wernick
Scott Wheeler
Curt Wittig
Stanley Zimmerman