



The Smithsonian Resident Associate Program Presents

21st CENTURY CONSORT

April 29, 2006

Elmer and Mary Louise Ramuson Theater,
National Museum of the American Indian

The Smithsonian Resident Associate Program
presents

21st Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, violin

Paul Cigan, clarinet

Lisa Emenheiser, piano

Tom Jones, percussion

Lucy Shelton, soprano

James Stern, viola

Sara Stern, flute

Rachel Young, cello

Rudy Vrbsky, oboe

Curt Wittig, Electronics

Saturday, April 29, 2006

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Elmer and Mary Louise Rasmuson Theater

National Museum of the American Indian



The 21st Century Consort's 2005-2006 Season is sponsored by
The Smithsonian Resident Associate Program and funded in part by generous
contributions from The Cafritz Foundation, the National Endowment for the
Arts, the Aaron Copland Fund for Music, and the Board and Friends of
the 21st Century Consort.



Smithsonian
Resident Associate Program

Pre-Concert Discussion

Christopher Kendall with Louis Ballard, Jon Deak,
Thomas Flaherty and Edward Weissmiller

Program

"Near Myth"

*We dedicate this concert to the memory of
our dear friend and colleague Chris Patton*

Four American Indian Piano Preludes Louis Ballard

OMBASKA (Daylight)

TABIDEH (The Hunt)

NIKATOEHEH (Love Song)

TO'KAH'NI (Warrior Dance)

Ms. Emenheiser

In Praise of Zephyrus Richard Wernick

I. "...the Weste wynde aryseth"

II. Vent galerne

III. "...the Lord turned a marvelous strong West wynde."

Ms. Adkins, Mr. Stern, Mr. Vrbsky, Ms. Young

Rapunzel Jon Deak

Ms. Adkins, Ms. Emenheiser, Ms. Shelton, Mr. Stern, Mr. Vrbsky, Ms. Young

INTERMISSION

Ring a Dumb Carillon Harrison Birtwistle

Mr. Cigan, Mr. Jones, Ms. Shelton

When Time Was Young. Thomas Flaherty

Text by Edward Weismiller

- I. Be sure that the winter will come to the arbor
- II. When time was young
- III. Hell's somewhere
- IV. This day of sun and sound
- V. All night the crickets plucked the familiar string
- VI. Over and over

Ms. Adkins, Mr. Cigan, Ms. Shelton, Ms. Stern, Ms. Young



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

Program Notes

I. Louis Ballard, Four American Indian Piano Preludes

Louis W. Ballard, (1931-) aka Honganozhe (his Quapaw name meaning "Stands With Eagles"), was born near Quapaw, Oklahoma, in the Native American Indian community of Devil's Promenade. He is recognized as a preeminent American composer, music educator and author of Cherokee-Quapaw, French and Scottish heritage. During his early years, he was immersed in traditional music and dance cultures but also received piano lessons from his mother in the local mission church. His formal music studies were at the Univ. of Oklahoma and later at the Univ. of Tulsa. Private mentors later were Darius Milhaud, Mario Castelnuovo-Tedesco, Carlos Surinach and Felix Labunski. Numerous awards include Honorary Doctor of Music degrees from The College of Santa Fe and William Jewell College. From 1962 to 1970 he was Director of Music and Performing Arts at the Institute of American Indian Arts in Santa Fe, New Mexico. From 1970 to 1980 he was Director of Music Curriculum Programs for

the U.S. Dept. of Interior, Bureau of Indian Affairs nation-wide school system. Later, for schools and colleges, he created and published a 110 page Guidebook with 2 CDs called *Native American Indian Songs*, taught by Louis W. Ballard.

He has many credits in North America as a composer with major premieres at Carnegie Hall, Eastman-Rochester Symphony Hall, Lincoln Center, Tyrone Guthrie Theater, JFK Performing Arts Center and Grady Gammage Auditorium with radio broadcasts over Canadian Broadcasting System, Voice of America, National Public Radio, WNYC, besides European broadcasts at Radio France and Deutsch Welle. His Grants include Martha Baird Rockefeller Foundation, National Endowment for the Arts, Lila Wallace Foundation, Meet the Composer, Ford Foundation, Harkness Ballet, American Composers Orchestra, St. Paul Chamber Orchestra, Philadelphia Orchestra, Tulsa Philharmonic and the First Marion Nevins MacDowell Award for American Chamber Music. In 1997, the First Americans in the Arts awarded Louis W. Ballard a lifetime Musical Achievement Award. In 1999, by invitation from Maestro Dennis Russell Davies, Music Director & Conductor of Orchester der Beethovenhalle Bonn, Ballard was honored as the first American composer to present a concert of his music in the new Beethoven-House Chamber Music Hall adjoining Beethoven's birthplace in Bonn, Germany. In November 2004, his induction into the Oklahoma Music Hall of Fame marks the first time for a classical composer to be so honored among a roster of popular stars. Among overseas countries to host performances of his music are: Argentina, Austria, England, China, Czechoslovakia, France, Germany, Hungary, Italy, Russia and Spain.

As a composer, music educator and award winning music journalist, Louis W. Ballard is devoted to the values of Native American culture and music. His Ballard Credo states: "It is not enough to acknowledge that Native American Indian Music is merely different from other music. What is needed in America is an awakening and reorienting of our total spiritual and cultural perspectives to embrace, understand and learn from the Aboriginal American what motivates his musical and artistic impulses."

II. Ricard Wernick, *In Praise of Zephyrus*

Richard Wernick was born in Boston, Massachusetts in 1934. He taught at the State University of New York at Buffalo, and the University of Chicago; 1996 saw his retirement from the University of Pennsylvania, where he had taught since 1968, and was Magnin Professor of Humanities.

In addition to receiving the 1977 Pulitzer Prize in music, Mr. Wernick is the only two-time first prize Friedheim Award recipient, and has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. Mr. Wernick has composed numerous solo, chamber, and orchestral works; vocal, choral and band compositions; as well as a large body of music for theater, films, ballet and television. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993 served as Special Consultant to Music Director, Riccardo Muti.

In January, 2000, Mr. Wernick was presented with the Alfred I. Dupont Award by the Delaware Symphony Orchestra, who performed the *Viola Concerto: Do Not Go Gentle...* with soloist Samuel Rhodes in honor of the occasion. Mr. Wernick, who was the recipient of the Pulitzer Prize in 1977 for his *Visions of Terror and Wonder*, has written pieces on commission for some of the world's leading performers and ensembles. Among them are the Philadelphia Orchestra, National Symphony Orchestra, the Library of Congress, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet.

Richard Wernick composed *In Praise of Zechvurus* in 1981 and it was premiered in the following year. The score bears the inscription "For Phillip West— 'with hoops of steel.'" The work's title is a reference to the west wind, and a play on the dedicatee's name and his instrument, the oboe. Each of the work's three movements is subtitled with a phrase referring to some aspect of the west wind. Notwithstanding the word play, however, this is rigorously abstract music; the composer cautions against reading programmatic content into the piece. *In Praise of Zechvurus* is scored for oboe, violin, viola, and cello. The composer considers the instruments of the ensemble equal, yet the nature of the

oboe's sound has led to its treatment, at times, as a distinct element of the scoring against the strings, which often act as a unit. On the other hand, each of the strings also has passages in which it plays a solo role. The tightly coordinated independence of each voice is a familiar element of the composer's style, which is thoroughly contrapuntal in approach. Also characteristic of Wernick's music is the sustained dynamic tension in writing that is demanding, complicated, and dissonant—deeply felt, but never remotely sentimental. Exactingly engineered, powerful and unyielding, the music fits the image evoked in the dedication, "hoops of steel."

III. Jon Deak, *Rapunzel*

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He 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. 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 21st 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 "story 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 and the Bremen Town Musicians*, and *Lucy and the Count* (based on Bram Stoker's *Dracula*). The words of the tale are turned into music, which sometimes takes over the story-telling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words "woven into the music as a sound event." As the composer explained, he is sometimes "more concerned with the sound event than with the meaning of the words."

The composer writes:

When Connie Emmerich, director of *An die Musik*, approached me with the idea of composing something for her "Timeless Tales and Music of Our Time" series, I accepted with eagerness precisely because the truly "timeless" tales which have come down through our culture are so important to me. It was also not a difficult choice to decide to set *Rapunzel*, one of the great ancient archetypes (set down in this version by Jakob and Wilhelm Grimm), because the story had been drifting around in my head for years, unbidden, and somehow mysterious. Certainly in researching the text(s) and in writing the work, I've probed and intensified the mysteries of it for myself, but in no way have "solved" them. Perhaps its very value is here, in the numinous.

The music also came to me, as it were, from a cloudlike state of mind (usually from sleep—or from *no* sleep!). I've had to allow its flexibility in moving from the pre-tonal and tonal to the tone-row, from serious to humorous, from the abstract to the specific—much as, I suppose, a writer uses both familiar and exotic imagery to develop an idea. In any case, I've made no conscious quotes or references, nor have I attempted to "update" the story in any way.

In the tale, the "voice" of the violin is loosely associated with that of Rapunzel, the viola her father, the cello her mother, the oboe and piano with the sorceress, and the cello, again, with the king's son. The narrator is regarded in every way as a

musician within the ensemble just as the musicians themselves may occasionally react vocally and instrumentally as narrators or characters within, or listeners to, the story. In this performance, the narrator may be moved to sing her lines as well as speak them.

In preparing the text from the original German version, and in concept and encouragement, I am most grateful to Nancy Foster and Robert Ingliss, as well as Connie Emmerich and her ensemble.

IV. Harrison Birtwistle, *Ring a Dumb Carillon*

As Michael Hall points out in his monograph (1984), the first performances of *Ring a Dumb Carillon* and *Tragoedia*, an instrumental work, in 1965 burst upon the British music scene as if out of nowhere. Critics who had been merely respectful towards Birtwistle's music since *Refrains and Choruses* (premiered in 1959) now praised the fully developed and highly original voice of a young master. Born in the stark industrial town of Accrington, Lancashire, Birtwistle grew up playing the clarinet in the local band and composing in a "sub-Vaughan Williams" manner. His matriculation at the Royal Manchester School for Music in 1952 brought him into contact with other young composers (notably Alexander Goehr and Peter Maxwell Davies) who were seeking a way out of English musical parochialism. Birtwistle was profoundly inspired by contact with the Continental avant-garde of the 1950s, especially Messiaen (*Turangaltla Symphony*), Boulez (*Le marteau sans mattre*), and Stockhausen (*Zeitmasse*). It was Stravinsky's *Agon* (1957), however, which led Birtwistle to see the need "to invent an archaic world," to imply, as Hall puts it, a "circular process" where "at any stage a composer can initiate the historic process," suggesting "perpetual recurrence." So, as Stravinsky molds serialism into a reinvention of the French Baroque dance in *Agon*, Birtwistle fuses diverse influences from the music of the 1950s, as well as earlier styles, into the stark world of *Ring a Dumb Carillon*.

Ring a Dumb Carillon was composed in the winter of 1964-65, and was premiered at a British Arts Council concert presented at the Institute for Contemporary Art, London, on

19 March 1965. The work is scored for soprano (doubling on suspended cymbals), B-flat clarinet, and percussion (one performer playing suspended cymbals, timbales, wood blocks, temple blocks, cow bells, maraca, claves, and bongos.) The work lasts 16 minutes, and uses Christopher Logue's poem "On a Matter of Prophecy" (from the collection *Wand and Quadrant*), deriving its title from a line in the poem.

The composer writes:

The work is not so much a "setting" of the poem as an embodiment of certain images in it. The line, "one slow turn of the world," for instance, clearly relates to the composer's interest in the kind of cyclic form where the same departure point branches off in a different direction each time...

The redefinition of the soloist's function in a vocal part has long fascinated Birtwistle. The present work examines the problem from the point of view of a voice pitted against an obbligato instrument which is defined as musically equal to it. In one sense, the clarinet part is the cantus firmus of the piece, but inevitably, the presence of the words brings the vocal part into focus in its own light. To decide which of the two parts is superior is to miss the point: the work depends on the tension between soprano and clarinet and on their different but equal vividness.

Ring A Dumb Carillon From "On a Matter of Prophecy"

He sleeps as sound as any tide cast stone;
and thinks the cromlech
Deep in buttercups like infant Plato jettisoned in
Syracuse by chance, or careless women gods
Nudged by the wind the whet stone nods
To the buttercups nod to the dreamful
Deep as an oracle asleep beside his core of serpents
or his woman's will
One slow turn of the world.
The cromlech whirled once nodding and the buttercups
Ring a dumb carillon of gold in his ear
Chiming against the twist of the world
A wind-honed prophecy, wake him half up to see the moon's white flotsam
He one turn out of this dull measure
Heaves, crushing

a thousand dewpots with his head, and sleeps again;
like Plato on the beach at Syracuse, a radium in lead
The woman god stir and the python core
Shard their diamonds
in his brain scooped out by the bright dream knife.
A wind heaves invisible chimneys and the buttercups flog their
gold on the cromlech's flank.
One slow turn of the world and the moon flotsam as Plato in
tyrants yard, is watched by this blind and moves cantharides
his brain.
Woman and dreams have sung, but, and before, and have smelted
this endymion into an image of slag buttercup ruled, bound,
in fore talking and the time of night marooned in the yet his mind
levers his tongue.
The cromlech pivots dumb as any stone.
His tongue crank shafted to the buttercups makes one slow turn
ringing them back to gathering the honey tongued contraption
seer went home to Athens his philosophy and his back in rags.
Dame gods grow thin with python spittled,
tack, nag in his mind blank gantrys railed with words to make them safe
and Match the cromlech's shadow as it maims the sun.
And the unanswered buttercups are shrivelled back to seed
Inside his sleeping hand cold as stone.

— Christopher Logue

V. Thomas Flaherty, *When Time Was Young* *Poems by Edward Weismiller*

Tom Flaherty received degrees in music from Brandeis University, SUNY Stony Brook, and the University of Southern California. His principal composition teachers include Martin Boykan, Billy Jim Layton, Bülent Arel, Robert Linn, and Frederick Lesemann. He received both MA in composition and MM in cello performance from Stony Brook, where he studied cello with Timothy Eddy and Bernard Greenhouse.

As a composer he has received grants, prizes, awards, and residencies from the National Endowment for the Arts, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the New England Foundation for the Arts, "Meet the Composer," the Delius Society, the University of Southern California, the Austrian government, and Yaddo.

Recent commissions include *In the Midst of Darkness, Light Persists* for the La Mirada Symphony, *Cellorimbian Flights*, for Xtet, *Timeflies* for guitarist David Starobin, and *Moments of Inertia* for Dinosaur Annex. Published by Margun Music, Inc. and American Composers Editions, his music has been recently performed in Boston, New York, Los Angeles, San Francisco, Vienna, Dublin, Bern, and Amsterdam, and is recorded on the Bridge, Klavier, Capstone, SEAMUS, and Advance labels.

As a cellist he has specialized in contemporary music, premiering many dozens of pieces. Founding member of the Almont Ensemble, he is currently Professor of Music at Pomona College and is an active cellist in the Los Angeles area.

The composer writes:

The first poem in this set was written by Edward Weismiller in 1950, the year I was born. As a young man of 35, he looked forward in these poems to many seasons of life, and sometimes contemplated what it would be like to look back at them. He might not have guessed that some 15 years later he would make the acquaintance of a young Pomona College student named Lucy Shelton, who would go on to an internationally acclaimed career as a singer. Or that he would remain in touch with her for 40 years. Or that she would provide the inspiration to return to Pomona in his ninetieth year.

Professor Weismiller taught at Pomona College from 1950 to 1967. He spent the rest of his teaching career at George Washington University in Washington, DC, and retired some time ago. Since then he has been concentrating primarily on a study of Milton's works, but has at the same time continued to write poetry and prose.

My own acquaintance with his poetry is quite recent. In 2003, Lucy Shelton received an honorary doctorate from Pomona College. Rather than give the traditional "thank you" speech she decided to sing her gratitude. As she has made a specialty of singing new music, she asked me to write a piece to be sung with a graduating senior.

Among several poems that Lucy sent me to consider setting was the line "*Let us sing our lives away.*" This seemed strikingly appropriate and uplifting advice to a graduating class in a commencement ceremony, especially coming from someone who was following that very advice.

The poem came from a set of six poems found in *The*

Branch of Fire, and the other five called out for settings of their own. Their images are vivid and richly evocative, and I later completed the set. *When Time Was Young* is dedicated to Lucy Shelton and the Pomona College Contemporary Music Ensemble: Sarah Green, flute; Lucie McGee, clarinet; Charles Hummel, violin; and Sarah Lambert, cello; who premiered the piece in January 2005.

-Tom Flaherty

Edward Weismiller is professor emeritus of English, George Washington University. His previous volumes of poetry are *The Deer Come Down*, published by Yale University Press, *The Faultless Shore*, and *The Branch of Fire*. He is also the author of a classic espionage novel, *The Serpent Sleeping*. Among the numerous awards he has received is the 2001 Robert Fitzgerald Award for lifetime contribution to the study of metrics and versification. Of his latest collection of poetry, "Walking Toward the Sun," W.S. Merwin writes "There is an entire life behind these poems." Richard Wilber states "Edward Weismiller is a poet who can give us ampleness of meaning and depth of suggestion in a few plain words," and John Hollander offers "Edward Weismiller's first book in over twenty years has been well worth waiting for: his immense skill and exquisite sensibility were always there, but they now serve a splendid autumnal power, a meditative irony with a dark but undulled edge."

PART SONG

By Edward Weismiller

I.

Be sure that the winter will come to the arbor,
Expect that the leaves of the flowers will go
(Less shining than summer's; leaving their ardor)
Under, and over, and under the snow.
Death is the strict completion of order:
What we were taught, we know.

Summer's obscure, but winter is open;
Summer's profuse, but winter is slow
And clear and exact as a wave of the ocean:

Up to that wave we go.

*Why do you rise, with your face turned ashen?
What do you still not know?*

II.

When Time was young
Time's wing was downed with snow,
And snow hung
Like a soft lock adrift down the white brow,
The cold, untroubled brow—
So let us sing our lives away.

When Time was young,
Oh, then I did not dance,
Wanting some breath of music from his tongue;
Sunk in his glance:
His measured, his unsearching glance—
Still let us sing our lives away.

When Time was young
Time's step was light, and slow.
My step halts now.
But now his flight howls a tune down the caves:
*Like sparrows in the leaves
Let us dance, and sing, our lives away.*

III.

Hell's somewhere; a gray honeycomb, that each
May know by his own cell, exact, and furnished
(Sparsely) with the cinders of all he loves.
It is light there, or dark. From some center
A pulse curiously like that of a heart comes
Unhurried, unhurried— it will be counted,
And that continues history, that is experience,
The counting: forever, with the sound of never.

But heaven, what is heaven? And where,
End of what black trail frayed away by wind,
Beyond what crest of space, dazzling at last
The eyes, the heart—.

Nothing. Nowhere.
Or if somewhere then all's an instant there,

Forever's instant. And who could tell,
Who from so far could hear or listen for
That tick, when Time that has him by the hand
Will lead him strongly down a passageway
He knows, into a space he knows, furnished
Sparsely—and say,
This is yours. I have brought everything
You wanted. If you call. I shall be here.

IV.

This day of sun and sound—this Sunday: will
The syllables of bells, the color, blue,
Be clear as this, recalled when, still less still
Than now, the dusk falls, and all failures blow?
This day dulls as I look: I look to lose
More, as more days darken and build me man:
And build of flesh the ages of the rose;
And build of bone the stages of the moon.

Thinking that all the world is less and less
Lessens what I would be. What I would be
Is strong—but strong is young, I would be, yes,
I craze with time, that glass I shiver by!
This day, this blaze of sound—bell-bright: so tall:
Look up! But in that glass my eyelids fall.

V.

All night the crickets plucked the familiar string, the strangeness
Of moonlight sealed the stretched fields under spell,
and even strangers (pausing, puzzled, above some flower
that should have fallen when they were young)
muttered, I cannot with this older tongue
tell you, nor at this hour,
but such a face the world wore, I remember.

Changed;

or I do not remember well. —

All night the treetoads sang. The summer wood
rose from its pond of shadow. The urging wind, the dragging moon
rubbed leaves to shivering fire; and fire forsook
the shaken leaves Ash-gold. ash-gray, soot—
black, the world moved between warm and cool.

And even friends, ending their bridge or conversation
indoors, waited in doorways, watching the night unfold
in rigid golden light, and sighed, bewildered,
When we were children—
oh, but the world was always a wilderness
surely, though seeming simple?

How surely we grow old;
how swiftly.

But such the world was.

Changed.—

All night the world said, It is the same.
And friends, or strangers, said, We have climbed some stair,
have closed some door, (in triumph) have known some to die!
And the world said, You are what you were,
I will show you what you were. And all said,
friends, and strangers, No— no, it is changed
but if the same we cannot now remember,
would not remember well, would not recall
what the world was, or what we were, at all.

All night the wind plucked the familiar string;
and the water sang, the water
sang:

VI.

*Over and over;
Flesh over bone,
Wing upon wind
On water on stone-*

*What made the music?
Whose was the word?
Was it the stone you heard?
Water you heard?*

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 Springfield Symphony, and the 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 gave its debut concert in 1993 and has completed a CD recording. Ms. Adkins is on the faculty of the University of Maryland School of Music.

PAUL CIGAN, clarinet/bass clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a 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.

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.

THOMAS JONES, percussion, graduated from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and is percussionist at the Kennedy Center, National Theater and Wolf Trap. He is the timpanist with the Smithsonian Chamber Orchestra,

percussionist with the 21st Century Consort and works regularly as the drummer in a variety of bands. He has long experience in recording studios as a drummer and percussionist.

CHRISTOPHER KENDALL, Artistic Director and Conductor, is Dean of the School of Music at the University of Michigan. Prior to accepting this appointment, he was Director of the School of Music at the University of Maryland from 1996-2005. He is founder and lutenist of the Folger Consort, in residence at the Folger Shakespeare Library from 1978. 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, and with numerous other American and Canadian orchestras and ensembles. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

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.

JAMES STERN, viola, has given recitals and chamber music performances at the Library of Congress, Alice Tully Hall, and Carnegie Hall and has appeared as soloist with orchestras throughout the United States. He is a member of two critically acclaimed ensembles, the Stern/Andrist Duo with his wife, Canadian pianist Audrey Andrist, and Strata, a trio with clarinetist Nathan Williams that has performed at San Francisco Composers Inc, the Piccolo Spoleto Festival, and New York's historic Maverick Concerts. The duo has recorded music by Donald Erb on CRI Records, and did a recital tour of China in the spring of 2002. Now Associate Professor of violin and chamber music at the University of Maryland School of Music, he has appeared with the Twentieth Century Consort, at Strathmore Hall, at the Corcoran Gallery, and at the Smithsonian Institution in a recital

demonstrating their collection of priceless ornamented Stradivarius violins. He received his training at the Juilliard School with Louise Behrend, Joseph Fuchs, Lewis Kaplan, and members of the Juilliard Quartet, leading to the Doctor of Musical Arts degree.

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."

RUDOLPH VRBSKY, oboe, studied at Northwestern University with Ray Still, at the Curtis Institute with Sol Schoenbach, and coached extensively with Marcel Moyse. He has toured the United States as a member of the Aulos Wind Quintet (winners of the 1978 Naumberg Chamber Music Award), the Camerata Woodwind Quintet, and Music from Marlboro. As a soloist, he has appeared at the Spoleto Festival, and with the New York String Orchestra and the Brandenburg Ensemble conducted by Alexander Schneider. Mr. Vrbsky has been Principal Oboist with the National Symphony Orchestra since September 1981.

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.

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