

The Smithsonian Resident Associate Program Presents

21st CENTURY CONSORT

December 2, 2006

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian Resident Associate Program
presents

21st Century Consort

Christopher Kendall, Artistic Director

Peter Robinson, Manager

Elisabeth Adkins, Violin

Rick Barber, Contrabass

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Gabrielle Finck, French Horn

Adria Sternstein Foster, Flute

Susan Narucki, Soprano

Glenn Paulson, Percussion

Tsuna Sakamoto, Viola

Paul Schoenfield, Piano

Jane Stewart, Violin

Rudolph Vrbsky, Oboe

Rachel Young, Cello

Curt Wittig, Electronics

Saturday, December 2, 2006

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum



The 21st Century Consort's 2006-2007 Season is sponsored by
The Smithsonian Resident Associate Program and the Smithsonian American
Art Museum 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 Dexter Morrill,
Richard Wernick and James Primosch

Program

"Sound Objects"

Fantasy Quintet Dexter Morrill

I Ringing

II Our Hearts' Delight

III Ragtime

Ms. Emenheiser, Mr. Wittig

11/99 Christopher Patton

Ms. Narucki, Ms. Sternstein, Mr. Vrbsky, Mr. Cigan, Mr. Paulson, Mr. Kendall

Elegy, Rag and Boogie Paul Schoenfield

Ms. Emenheiser, Mr. Schoenfield

INTERMISSION

Sonata for Cello and Piano: Portraits of Antiquity Richard Wernick

I Incantation

II Canticum Sacrum

III Celebration and Ritual

Ms. Young, Ms. Emenheiser

From a Book of Hours James Primosch

I Du, Nachbar Gott

II Mein Leben

III Losch mir die Augen aus

IV Ich lese es heraus

Ms. Narucki, Ms. Sternstein, Mr. Vrbsky, Mr. Cigan, Ms. Finck,
Ms. Emenheiser, Mr. Paulson, Ms. Adkins, Ms. Stewart, Ms. Sakamoto,
Ms. Young, Mr. Barber, Mr. Kendall

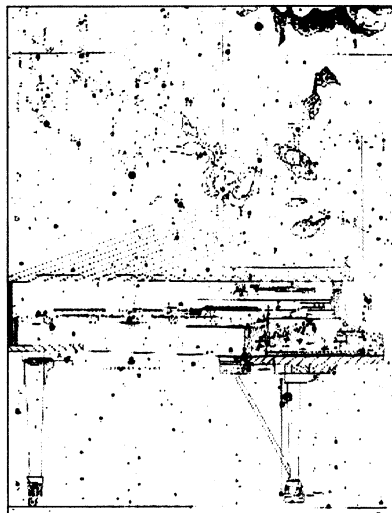
The audience is invited to join the artists in the lobby for an informal post-concert reception, sponsored by the Board and Friends of the 21st Century Consort.



Notes and Texts

Note from the Artistic Director

During its three decades of concerts, the Consort has often taken the collections and exhibitions of its host institutions as a point of inspiration for its programs. The evening's concert springs from a particular affinity the late composer and Consort Manager Christopher Patton had for the work of 'assemblage artist' Joseph Cornell, whose work is currently on view at SAAM. Chris described the artist's work:



"Cornell manages to combine a clearly hand-made, somewhat rustic aesthetic with both a sense of nostalgia for childhood, and a sense of the cosmic, through an intimated spirituality that permeates his work and through the more specific use of such things as star maps (often with drawings of the Greek characters of the constellations), old astronomical charts and diagrams, and evocative symbology. He also borrows liberally from the past, quite literally, for example with prints of paintings from the Renaissance of Medici children forming the main images in his "Medici Slot Machines," taking these clearly archaic images and putting them in an anachronistic yet curiously suitable context."

With these observations and the work of Cornell as guides, we've assembled a program that includes as a tribute Chris Patton's own "11/9," along with music that, in somewhat the spirit in which Cornell incorporated old material or references to them in new boxes, embraces "Sound Objects" of their own.

Dexter Morrill *Fantasy Quintet*

Dexter Morrill was born in North Adams, Massachusetts in 1938. He studied composition with William Skelton, Leonard Ratner, and Robert Palmer. During the 1960s he was a Ford Foundation Young Composer Fellow in University City, Missouri. He has taught music at Colgate University since 1969, and in the early 1970s he established one of the first main frame computer studios in the world, with help from colleagues at Stanford University. Morrill is currently the Charles A. Dana Professor of Music at Colgate. His computer music compositions have received performances in the United States, Canada, Australia, Argentina, Brazil, Great Britain, Poland, Czechoslovakia and most Western European countries. Morrill was a Guest Researcher at IRCAM in 1980; he was also a visiting professor of music at SUNY Binghamton and Stanford. He has received several composition grants from the New York State Arts Council and the National Endowment for the Arts. Morrill has also worked on jazz projects for Stan Getz and Wynton Marsalis, and is the author of *The American string quartet: a guide to the recordings* (Chenango Valley Music Press, 2003) and *Woody Herman: a guide to the big band recordings, 1936-1987* (Greenwood, 1990). Dexter Morrill's Web address is <http://people.colgate.edu/dmorrill/default.htm>

The composer writes:

Fantasy Quintet for piano and computer (recorded) was composed in 1977-78 for pianist Dwight Peltzer, on a commission from the National Endowment for the Arts. The work is cast in three movements, with cadenza-like material appearing in the middle of the first movement and near the end of the final movement. It was my intention from the beginning to compose a work that would allow the pianist to play with some degree of freedom and in a virtuoso style. Throughout most of the work the electronic sounds are limited to four voices, each having its own speaker. The somewhat whimsical arrangement of the speakers about the piano is important to the central idea of a quintet with the piano as a concerto instrument.

Fantasy Quintet is meant to resemble a chamber concerto in terms of its volume and its frontal stage characteristic. In at least one sense this rather traditional and perhaps heroic plan

would seem to be out of step with a medium using loudspeakers, which people often view in a detached or impersonal way. Yet it was that condition which I wanted very much to investigate in the *Fantasy Quintet*. The work attempts to personalize the speakers, and their sounds are those of natural instruments, such as the trumpet, the clarinet, and the drum. These musical timbres served as a point of departure for the composition.

The musical material in *Fantasy Quintet* varies considerably. The first movement, "Ringing," is based on the old bell-ringing of change-ringing idea. The rhythms of the four instruments (speakers) and the piano are derived from a ringing plan, using two note values and one rest. The piano begins by simply fitting in with the scheme as a fifth part, but soon elaborates on the whole scheme. It reaches a point where there is no coordination between parts, but eventually the piano re-enters the ringing music and ends as it began. The material for "Our Hearts' Delight" was drawn from a volume of Victorian piano music that I had bought some years ago at a local library sale. The piano performs bits and pieces of these old popular melodies in an improvised fashion against the loudspeaker sounds. The final movement, "Ragtime," seemed like a natural piece to do for an ending, and it allowed me to use my computer brass band, which keeps getting distracted and turning into other sounds. The ragtime melodies are original, or perhaps as original as I could make them given my hours of listening to Joplin and early jazz.

Christopher Patton 11/99

Chris Patton, who died at age 57 in April 2006, composed chamber music, opera, jazz and choral works, and was Managing Director of the 21st Century Consort. His multimedia work *Out of Darkness*, made possible in part by a grant from the National Endowment for the Arts, was commissioned as part of the Visual Music exhibit at the Hirshhorn Museum and performed by the 21st Century Consort at Washington National Cathedral in 2005. He composed and arranged the music for Linda Fang's stories on the CD *Tales from Ancient China* which received recognition from the Parents' Choice Foundation. His *Prayer and Celebration for 6 Trumpets and Percussion* was commissioned by the Clarice Smith Center for its gala dedication in 2001. He

composed and directed over a thousand performances and many residencies for young people grades K-12, under the auspices of Young Audiences, Gateway to Music, and The Clarice Smith Performing Arts Center at Maryland. The Gallaudet University production of his "opera in American Sign Language," *The Bridge*, was chosen to open the American College Theater Festival at the Kennedy Center in April 1992. Dr. Patton received his DMA in Music Composition from the University of Maryland, where he studied with Lawrence Moss and was awarded the Davis Prize for Graduate Scholarship for his paper, "Discovering *The Tender Land*, a New Look at Aaron Copland's Opera," which was published in *American Music*, Fall, 2002. He was the recipient of a Maryland Governor's Citation for Musical Theater, an Individual Artist Award for Composition from the Maryland State Arts Council, and an Artist's Grant for Music Composition from the Arts Council of Montgomery County, and has also received grants from the American Music Center and the American Composer's Forum.

The 21st Century Consort remembers Chris as a man of extraordinary heart, humor, intelligence, and talent. He had a real impact on the community through his creative work and his indefatigable support of others. He brought boundless enthusiasm and passion into everything he did—particularly his music.

Christopher Patton wrote the text for 11/99. The words for the text appear to have been written in that month, and the musical setting premiered in 2000 at the Clarice Smith Performing Arts Center at the University of Maryland. In his literally autumnal poem, Patton paints an introspective picture of November filled with portent on the eve of the new millennium. Composed in an idiom of extended tonality characterized by continuous counterpoint, the music provides an exquisitely pensive backdrop to the poetry.

November

November is a cruel, a cruel, is a cruel, a cruel exposure.

Last month, the flattering gowns of green turned festive.

But even those funeral shrouds were mercilessly stripped away.

Revealing the colorless bones beneath.

The intricate geometry of intertwining branches, silhouetted against the dying light,

Forms a latticework of pain and solace. Now the bright windows of our
neighbors' houses loom close on three sides.
I lower the blinds to keep out the growing darkness.

The cold, grey damp begins its inexorable press
Upon our doors and windows.
It stings my cheek as I hurriedly close the door like a sudden stab of long
forgotten regret
And now the waiting begins.

Paul Schoenfield

Elegy, Rag and Boogie

Paul Schoenfield, a native of Detroit, was born in 1947. He began studying piano at age six and wrote his first composition the following year. He eventually studied piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin. He holds a degree from Carnegie-Mellon University, as well as a Doctor of Music Arts degree from the University of Arizona. A man of many interests, he is also an avid scholar of mathematics and Hebrew. He held his first teaching post in Toledo, Ohio, lived on a kibbutz in Israel and was a free-lance composer and pianist in the Minneapolis-St. Paul area. Mr. Schoenfield has received numerous commissions and grants from the various arts organizations. Although he now rarely performs, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro.

Among his recordings are the complete violin and piano works of Bartók with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and New World labels.

Mr. Schoenfield and his family have homes in Israel and the United States. His Web address is <http://www.paulschoenfield.com/index.html>

For *Elegy, Rag, and Boogie*, Zello Ahni writes:

Five Days from the Life of a Manic-Depressive, a work for piano 4-hands, was written in the fall and winter of 1984 on a commission from the Schubert Club of St. Paul Minnesota. Its premiere took place the following spring with Mrs. Thelma Hunter and the composer at the piano.

The composer remarks that the work was written during a

sullen time of life. A house theft (in which the thief stole only his books), an audit from the IRS, and a period of intense cynicism regarding the validity of late 20th century concert music are but three of the examples he cited. He also adds that these were the days when stylistic concerns were at a peak, and his oft-mentioned eclecticism was born.

After the premiere of *Five Days*... one critic stated that “frenzied groping, mocking and brooding,” convey the overall tone of this work. A brief description of the last three movements of the piece (Elegy, Rag, and Boogie) is as follows:

III. This “Elegy” takes a motive from a Brahms Intermezzo and develops it to an extreme of self-indulgence that Brahms would never have dreamed of.

IV. “From a ‘Bintel Brief’”: “Bintel Brief” (Yiddish for “bundle of letters”) was the name of an early 20th century advice column from *The Jewish Daily Forward*, a Yiddish language newspaper. The newly arrived immigrants were often bewildered by life in the new country and here they would turn to seek solace and counsel. This particular movement describes a mother’s woe when she learns that her son is dating a non-Jewish woman.

V. “Boogie”: After a brief introduction there follows a movement emulating the 1930s Harlem-stride contest pieces. It’s a non-stop *perpetuo moto* with blatant references to Beethoven and Klezmer.

Richard Wernick

Portraits of Antiquity

Richard Wernick’s many awards include the 1977 Pulitzer Prize in Music, and three Kennedy Center Friedheim Awards (First Prizes in 1986 and 1991, Second Prize in 1992), the only two-time First Prize recipient. He received the Alfred I. Dupont Award from the Delaware Symphony Orchestra in 2000, 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. In 2006, he received the Composer of the Year Award from the Classical Recording Foundation, resulting in the funding for an all-Wernick CD on the Bridge label to be released in 2007, and featuring performances by David Starobin, William Purvis, the Juilliard String Quartet and the Colorado Quartet.

Mr. Wernick became renowned as a teacher during his tenure at the University of Pennsylvania, where he taught from 1968 until his retirement in 1996, and was Magnin Professor of Humanities. He 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. He has been commissioned by some of the world's leading performers and ensembles, including the Philadelphia Orchestra, National Symphony Orchestra, the American Composers Orchestra, the Juilliard String Quartet and the Emerson String Quartet. 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.

Of his piece on our program, the composer writes:

Sonata for Cello and Piano: Portraits of Antiquity was composed during 1981 and 1982 in response to a commission from the Naumburg Foundation. It was written for Colin Carr, winner of the Foundation's 1981 Cello Competition.

The titles of the movements, as well as the subtitle of the work itself, are intended to be suggestive and characteristic rather than programmatic. The first movement, Incantation, is a declamatory exchange between the cello and piano. It is almost entirely homophonic in nature in that it contains no real polyphony. However, the homophony is often displaced in regard to speed and rhythm, creating the illusion of linear independence between the two instruments.

The second movement, Canticum Sacrum, is made up of three contrasting elements: a modal melody with bare accompaniment, a more atavistic section reminiscent of the first movement, and a canonic "arietta." These are juxtaposed and played off one against the other. The final movement, Celebration and Ritual, is the most complex and virtuosic. The music is mostly fast and exuberant. Once again, brief references are made to the first two movements.

The cello part, while hardly easy, employs only traditional techniques of playing. The pianist, on the other hand, must cope with what are by now "neo-traditional" techniques: percussive effects on the strings, pizzicato with plectra, harmonics, and a doubling part on finger cymbals.

James Primosch *From a Book of Hours*

When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that "A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion." Andrew Porter stated in *The New Yorker* that Primosch "scores with a sure, light hand" and critics for the *New York Times*, the *Chicago Sun-Times*, the *Philadelphia Inquirer*, and the *Dallas Morning News* have characterized his music as "impressive," "striking," "grandly romantic," "stunning," and "very approachable."

Primosch's instrumental, vocal, and electronic works have been performed widely by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, and the Twentieth Century Consort. Dawn Upshaw included a song by Primosch in her Carnegie Hall recital debut. During recent seasons he has enjoyed premieres by the Chicago Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. A second Chicago Symphony commission will be premiered in the 2007-2008 season.

Eleven of Primosch's compositions are available on commercial CDs, with new recordings of vocal and choral works planned.

Of his *From a Book of Hours*, the composer writes:

This cycle of orchestral songs sets four poems from an early collection by Rilke entitled *Das Stundenbuch*, or in English, *Book of Hours*. Although the title refers to a medieval book of prayers for the various times of day and seasons of the liturgical year, Rilke's texts occupy a position some distance from conventional piety. There is a melancholy to the spirituality expressed here, which speaks of an experience of God that is fragmentary, imperfect, and perhaps even unattainable. The solitude evoked in the second song (as layers of busy activity are gradually peeled away) offers some solace, but the third song is very dark and fierce, filled with a desperate, even manic desire for God. The last song returns to the mood of the first, but now in a global rather than individual context. This song, like the set as a whole, speaks of our world's brokenness, yet strives to stammer fragments of God's name.

From a Book of Hours by James Primosch
texts by Rainer Maria Rilke from *Das Stundenbuch*

I.

Du, Nachbar Gott, wenn ich dich
manches mal
in langer Nacht mit hartem Klopfen
störe, —
so ists, weil ich dich selten atmen
höre
und weiss: Du bist allein im Saal.
Und wenn du etwas brauchst, ist
keiner da,
um deinem Tasten einen Trank zu
reichen:
ich horche immer. Gib ein kleines
Zeichen.
Ich bin ganz nah.

You, neighbor God, if sometimes in
the night
I rouse you with loud knocking, I do
so
only because I seldom hear you
breathe;
I know: you are alone.
And should you need a drink, no
one is there
to reach it to you, groping in the
dark.
Always I hearken. Give but a small
sign.
I am quite near.

Nur eine schmale Wand is zwischen
uns,
durch Zufall; denn es könnte
sein:
ein Rufen deines oder meines
Munds—
und sie bricht ein
ganz ohne Lärm und Laut.

Between us there is but a narrow
wall,
and by sheer chance; for it would
take
merely a call from your lips or from
mine
to break it down,
and that all noiselessly.

Aus deinen Bildern ist sie aufgebaut.

The wall is builded of your images.

Und deine Bilder stehn vor dir wie
Namen.
Und wenn einmal das Licht in mir ent-
brennt,
mit welchem meine Tiefe dich
erkennt,
vergeudet sichs als Glanz auf ihren
Rahmen.
Und meine Sinne, welche schnell
erlahmen,
sind ohne Heimat und von dir
getrennt.

They stand before you hiding you
like names,
And when the light within me
blazes high
that in my inmost soul I know you
by,
the radiance is squandered on their
frames.
And then my senses, which too
soon grow lame,
exiled from you, must go their
homeless ways.

II.

Mein Leben ist nicht diese steile
Stunde,
darin du mich so eilen siehst.

No, my life is not this precipitous
hour
through which you see me passing at
a run.

Ich bin ein Baum vor meinem
Hintergrunde,
ich bin nur einer meiner vielen
Munde
und jener, welcher sich am frühesten
schliesst.

I stand before my background like a
tree.
Of all my many mouths I am but
one,
and that which soonest chooses to be
dumb.

Ich bin die Ruhe zwischen zweien
Tönen,
die sich nur schlecht aneinander
gewöhnen:
denn der Ton Tod will sich erhöhen—

I am the rest between two notes
which, struck together, sound
discordantly
because death's note would claim a
higher key.

Aber im dunklen Intervall versöhnen
sich beide zitternd.
Und das Lied bleibt schön.

But in the dark pause, trembling, the
notes meet, harmonious.
And the song continues sweet.

III.

Lösch mir die Augen aus: ich kann
dich sehn,
wirf mir die Ohren zu: ich kann dich
hören,
und ohne Füsse kann ich zu dir gehn,
und ohne Mund noch kann ich dich
beschwören.
Brich mir die Arme ab, ich fasse
dich
mit meinem Herzen wie mit einer
Hand,
halt mir das Herz zu, und mein Hirn
wird schlagen,
und wirfst du in mein Hirn den
Brand,
so werd ich dich auf meinem Blute
tragen.

Put out my eyes, and I can see you
still;
slam my ears too, and I can hear you
yet;
and without any feet can go to you;
and tongueless, I can conjure you at
will.
Break off my arms, I shall take hold of
you
and grasp you with my heart as with
a hand;
arrest my heart, my brain will beat as
true;
and if you set this brain of mine
afire,
Then on my blood I yet will carry
you.

IV.

Ich lese es heraus aus deinem
Wort,
aus der Geschichte der
Gebärden,
mit welchen deine Hände um das
Werden
sich ründeten, begrenzend, warm
und weise.
Du sagtest leben laut and sterben
leise
und wiederholtest immer wieder:
Sein.
Doch vor dem ersten Tode kam der
Mord.
Da ging ein Riss durch deine reifen
Kreise
und ging ein Schrein
und riss die Stimmen
fort,
die eben erst sich sammelten,
um bich zu sagen,
um dich zu tragen,
alles Abgrunds Brücke—

Und was sie seither stammelten,
sind Stücke
deines alten Names.

I read it in your word, and learn it
from
the history of the gestures of your
warm
wise hands, rounding themselves to
form
and circumscribe the shapes that are
to come.
Aloud you said: to live, and low: to
die,
and you repeated tirelessly:
to be.
And yet there was no death till
murder came.
Then through your perfect circles ran
a rent
and a cry tore,
scattering the voices that not long
before
had gently blent
to utter you,
to carry you
bridge across the abyss—

And what they since have stammered
are the fragments only
of your old name.

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About the Artists

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

Originally from Chicago, double bassist RICHARD BARBER was born into a musical family. He began piano studies at age seven and double bass at age nine. The decision to pursue music (and not engineering) was made in his eighteenth year. That decision took him to the Peabody Conservatory in Baltimore, where he studied with Harold Robinson, currently Principal Bass with the Philadelphia Orchestra. After earning his Bachelor's degree in three years, Mr. Barber joined the Phoenix Symphony in 1992. He joined the National Symphony Orchestra bass section in 1995 and was appointed Assistant Principal Bass seven months later after winning a national audition. He has performed extensively throughout the United States, Europe, Japan, and China with the National Symphony Orchestra, the Schleswig Holstein Musik Festival Orchestra (Germany), and the Teton Festival Orchestra (Wyoming). In Washington, he has also performed with the 21st Century Consort and the Eclipse Chamber Orchestra. Mr. Barber plays an Italian instrument made c. 1620 by the Brescian master Giovanni Paolo Maggini. He lives in Maryland with his wife, mezzo-soprano Marta Kirilloff Barber, and their two children.

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. Mr. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre

Chamber Players and Eclipse Chamber Orchestra. Mr. Cigan is currently on the faculty of The Catholic University of America, a returning coach for the National Orchestral Institute at the University of Maryland, and former member of the clarinet faculty at the Peabody Institute of Music.

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.

GABRIELLE FINCK, French horn, has been a member of the National Symphony Orchestra since 2003. In 2002-2003, Gabrielle played in the Milwaukee Symphony Orchestra and the Milwaukee Chamber Orchestra, and in 2001-2002, she was a member of the Civic Orchestra of Chicago. She has also performed with the New World Symphony and the symphony orchestras of Albany and Elgin, IL. An active chamber musician in the Washington area, Gabrielle performs regularly in the Kennedy Center chamber music series, the 21st Century Consort, the Smithsonian Chamber Orchestra, and the Washington Symphonic Brass and has presented chamber music and educational programs throughout the U.S. Gabrielle also takes opportunities around town to perform improvisational music in diverse styles and settings outside the classical realm. She holds a Bachelor of Music degree from Boston University, and has twice been awarded a fellowship at Tanglewood.

ADRIA STERNSTEIN FOSTER, flute, has been the Principal Flutist of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra since 1994. The orchestra performs a variety of roles by providing music for ballet and musical productions in addition to performing for all Washington National Opera performances. At the invitation of Mstislav Rostropovich, she made her solo debut performing the Mozart *Concerto in G Major* with the National Symphony Orchestra. Other concerto appearances include the Mozart *Concerto for Flute and Harp* with Music Director Heinz Fricke conducting the Kennedy Center Opera House Orchestra. Ms. Foster has performed with the New York Philharmonic as Guest Principal Flute and has participated in several summer music festivals in recent years including the Alpenglöw and Grand Tetons Music Festivals, and the Mohawk Trail Concert Series. In addition to her orchestral duties she performs regularly with the IBIS Chamber Music Society made up of colleagues from the Opera Orchestra. Ms. Foster received her

Bachelors and Masters degrees from the Juilliard School. Her main teachers have been Bonnie Lichter, Julius Baker, and Jeanne Baxtresser.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then Director of the Music Division and Tanglewood Institute of the Boston University School of the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library. He has guest conducted widely in repertoire from the 18th to the 21st century, with ensembles including the Dayton Philharmonic, the Santa Fe Chamber Music Festival, the Kitchener-Waterloo Symphony (Ontario), the San Francisco Chamber Orchestra, the New York Chamber Symphony, the Chamber Music Society of Lincoln Center, Collage and Dinosaur Annex, and the Orchestra, Symphony and Chamber Orchestra of The Juilliard School. His performances can be heard in recording on the ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

Grammy Award winning soprano SUSAN NARUCKI has been hailed in the world's major concert halls by colleagues, critics, and audiences for her commanding and evocative performances of both new and more familiar works. Recent appearances include performances with Pierre Boulez and the Cleveland Orchestra, Michael Tilson Thomas and the San Francisco Symphony, John Adams and the Los Angeles Philharmonic, the Schoenberg and Asko Ensembles on Great Performers at Lincoln Center, and at the Netherlands Opera. A distinguished chamber musician, Ms. Narucki has been a recent guest with the Orion String Quartet, the Chamber Music Society of Lincoln Center, the Norfolk Chamber Music Festival and at the Santa Fe Chamber Music Festival, most recently with pianist Joseph Kalichstein. Nominated in the Best Classical Vocal Performance category for a 2002 Grammy (Carter: *Tempo e Tempi*), her extensive discography reflects the exceptional range of her activities. In addition to her 2001 Grammy Award winning disc of George Crumb's *Star-Child* with the Warsaw Philharmonic, and her Cannes Award-winning CD for Best Recording of Works by a Living Composer, she may be heard on SONY Classical, Philips, Angel, Chandos, Nonesuch, Decca, Bridge, and many other labels. Current season highlights include appearances with the Met Chamber Ensembles at Carnegie's Zankel Hall, members of the Rotterdam Philharmonic, at the Budapest Autumn Festival in James Dillon's new opera, with the Sonoma City Opera in the World Premiere and recording of Libby Larsen's new opera and in recital at Yale with Boris Berman.

GLENN PAULSON, percussion, is a member of "The President's Own" United States Marine Band in Washington DC. He is an active chamber musician and soloist with the band and throughout the DC Metropolitan area. A graduate of the Eastman School of Music and The Juilliard School, he was

previously the principal timpanist with the Barcelona Symphony and has also performed with such noted ensembles as The New York Philharmonic, New Jersey Symphony, American Symphony Orchestra, Orpheus Chamber Orchestra, and the EOS Ensemble. He has participated in the Bard Music Festival for fourteen years under the direction of Dr. Leon Botstein. His appearances with Broadway shows include *The King and I*, *The Music of Andrew Lloyd Weber*, *Falsettoland*, and *The World Goes 'Round*.

TSUNA SAKAMOTO, violist, member of the National Symphony Orchestra for 8 years, was born in Tokyo, Japan. She studied at the Toho Academy and the Cincinnati College-Conservatory of Music as a Starling scholarship recipient. Later, she received a Master of Music degree from The Ohio State University. Her teachers include Masumi Ogawa, Kenji Kobayashi, Naoko Tanaka, Dorothy Delay, Kurt Sassmannshaus, Larry Shapiro, Michael Davis, Edward Adelson, Allyson Dawkins, and Heidi Castleman. Ms. Sakamoto was a member of the following orchestras: San Antonio Symphony (Section Violinist), Richmond Symphony (Principal Second Violinist), Mansfield Symphony Orchestra (Associate Concertmaster), Aspen Chamber Orchestra (Assistant Principal Violist), and the Kansas City Symphony Orchestra (2002-2003 Principal Violist). She premiered the Tom Myron *Viola Concerto*, which was written for her with the Eclipse Chamber Orchestra where she currently serves as a Co-Principal Violist. As a founding member of the Potomac String Quartet, Ms. Sakamoto has recorded the complete 11 String Quartets of David Diamond (Albany Records). With support from the Aaron Copland Foundation, they have just finished recording all 9 String Quartets of Quincy Porter for Albany Records, which will be released in the spring of 2007. Ms. Sakamoto also teaches viola at the Catholic University of America.

JANE BOWYER STEWART is a first violinist with the National Symphony, which she joined in 1981. She earned both her Bachelor of Arts (*summa cum laude*, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet, which gives educational concerts nationwide. This season she appeared as guest artist with the Kennedy Center Chamber Players. In addition to performing, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse

Chamber Orchestra. Her violin, made by the Venetian master Matteo Goffriller, dates from 1691.

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.

CURT WITTIG's career as an audio engineer and producer has encompassed varied collaborations with many of the world's finest musicians in the United States and abroad. He has more than 160 albums on LP and CD to his credit, along with hundreds of live and recorded radio and television broadcasts and the sound for a variety of theatrical and documentary films. He has worked extensively with musical and educational institutions in the Washington area, receiving awards including a Cine Golden Eagle for a soundtrack of African traditional music for a film by the Smithsonian's Museum of African Art; the Julian Wulson Award from National Public Radio for "Best live chamber music recording" of a concert by The Folger Consort; and a Grammy nomination for Best Classical Engineering of an album of music by contemporary American composer George Crumb. He has also done audio production for multimedia installations at the Gerald Ford Presidential Library; the Chicago Historical Society; the Smithsonian's Museum of Natural History; the Corcoran, Renwick and National Portrait Galleries; Explorer's Hall at the National Geographic Society; and the Rhodes University Museum in Grahamstown, South Africa.

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

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