

The Smithsonian Resident Associate Program Presents

21st CENTURY CONSORT

April 7, 2007

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
Richard Barber, Contrabass
Ed Cabarga, Clarinet
Lisa Emenheiser, Piano
Tom Jones, Percussion
Edward Newman, Piano
Sara Stern, Flute
Rachel Young, Cello

David Covington, Choreographer and Tap Dancer

Curt Wittig, Recording engineer
Tessa Hartle, Stage Manager

Saturday, April 7, 2007
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 Thomas Albert,
Peter Alexander, and Jessica Krash

Program

"Games People Play"

Spike David Horne

Ms. Stern, Mr. Cabarga, Ms. Emenheiser, Mr. Jones, Ms. Adkins, Ms. Young

A Little Cartoon Music or Sketches at an Exhibition James Fry

- I. March—April
- II. 16 Horizons
- III. Birds & Insects
- IV. Giuseppe Verdi
- V. Comic Strip

Mr. Cabarga, Ms. Emenheiser

(includes projected images of works by Saul Steinberg; for list of images
please see reference list on following page)

Headlock Peter Alexander

Ms. Adkins, Mr. Barber

Suite for Flute and Jazz Piano Trio Claude Bolling

- I. Baroque and Blue
- II. Sentimentale
- III. Javanaise
- IV. Fugace
- V. Irlandaise
- VI. Véloce

Ms. Stern, Ms. Emenheiser, Mr. Jones, Mr. Barber

INTERMISSION

Her and Him Jessica Krash

Ms. Emenheiser

(includes projected images of works by Saul Steinberg; for list of images please see reference list on following page)

Second Sonata for Violin and Piano William Bolcom

- I. Summer Dreams
- II. Brutal, fast
- III. Adagio
- IV. In Memory of Joe Venuti

Ms. Adkins, Mr. Newman

Illuminations Thomas Albert

- I. Artist
- II. November
- III. Identity
- IV. Casino
- V. I Do I Have I Am

Ms. Stern, Mr. Cabarga, Ms. Emenheiser, Mr. Jones, Ms. Adkins,
Ms. Young, Mr. Covington

(includes projected images of works by Saul Steinberg; for list of images please see reference list on following page)



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.

Reference List of Saul Steinberg Images Projected During Concert

The 21st Century Consort is grateful to The Saul Steinberg Foundation for granting permission for these images listed below to be projected in conjunction with the three musical compositions which were commissioned specifically for this concert.

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(listed chronologically as presented in the concert)

An asterisk (*) indicates a work in the exhibition *Steinberg: Illuminations*

During *A Little Cartoon Music* by James Fry:

March-April, cover drawing for *The New Yorker*, March 26, 1966

16 Horizons, 1972

Birds and Insects, 1945

Giuseppe Verdi, 1964, originally published in *The New Yorker*, November 7, 1964

Comic Strip, 1958.

During *Her and Him* by Jessica Krash:

Untitled, originally published in *The New Yorker*, February 27, 1954.

Untitled, originally published in *The New Yorker*, December 8, 1956.

During *Illuminations* by Thomas Albert:

**Artist*, 1970

**November (Long Shadows)*, 1985

**Mask: Man*, 1959-65

**Mask: Woman*, 1959-65

**Techniques at a Party*, 1953

**Three Liberties*, 1949-51

**Mask: Woman*, 1959-65

**Mask: Man*, 1959-65

**Techniques at a Party*, 1953

**Racetrack Crowd*, c. 1958

**Florida Types*, 1952

**Techniques at a Party*, 1953

**Group Photo*, 1953

**Cassino*, 1945

**I Do I Have I Am*, cover drawing for *The New Yorker*, July 31, 1971

Program Notes

David Horne, *Spike*

David Horne (b. 1970) is a Scottish-born composer who captured attention in his late-teens with an impressive series of chamber ensemble works. After composition studies in the US he returned to live in the UK. His music shows flair for rapid figuration, clarity of expression, and idiomatic instrumentation, within a classical modernist aesthetic. He has received commissions from leading soloists including percussionist Evelyn Glennie, violist Nobuko Imai, and pianist Boris Berezowsky and his works have been performed by groups including the BBC Symphony Orchestra and the Nash Ensemble. An accomplished pianist, Horne made his Proms debut in 1990. From 2000 to 2004, he was Composer in Residence with the Royal Liverpool Philharmonic Orchestra.

The composer writes:

Spike is a nine-minute work for flute, clarinet, piano, percussion, violin, and cello that can perhaps best be described as a scherzo. The ensemble throughout is cloaked in a type of aural 'camouflage,' something that has increasingly preoccupied me in recent works. This acoustic interplay is achieved by constantly linking the envelopes of various timbres in a way that produces hybrid sounds. For example, the attack of one such hybrid may come from the marimba, the sustain from a low piccolo flutter-tongue, and the decay from a cello harmonic. The possibilities are practically endless, but require a strict control of register and balance to make it work. In this regard, the demands on the performers are considerable, aside from the virtuosic pyrotechnics which the piece also asks from them. The manifestation of this technique, in this work, is intended to create an effect that is mischievous, impulsive and fleet. Harmonies bounce around the various timbres at such a rate that the effect, at times, verges on disorienting the listener. Underneath this volatile fabric, however, is a melodic strand which increasingly permeates the work. At first, it seems like nothing more than a resonance of the often harsh jabs from the

more extroverted material. The vigorous, angular music (which suggested the title) is gradually tempered by the calmer melodic lines, though only somewhat. The work ends with a flutter instead of a flourish, as the energy evaporates and the music contracts into the point from which it started.

James Fry, *A Little Cartoon Music or Sketches at an Exhibition*

James Fry has degrees in composition from the Eastman School of Music of the University of Rochester (Ph.D.) and Southern Methodist University (M.M., B.M). The recipient of a number of national prizes, awards, and commissions, including one from the North Dakota Centennial Commission for a full-length orchestral work commemorating the state's centennial, he has toured, performed, and lectured in a number of cities in Russia. During the 1996/97 academic year, he taught as a Fulbright scholar at the Glinka State Conservatory in Nizhny Novgorod. His compositions for a variety of media are widely performed in the U.S. and abroad. He teaches composition and theory at the University of Maryland School of Music.

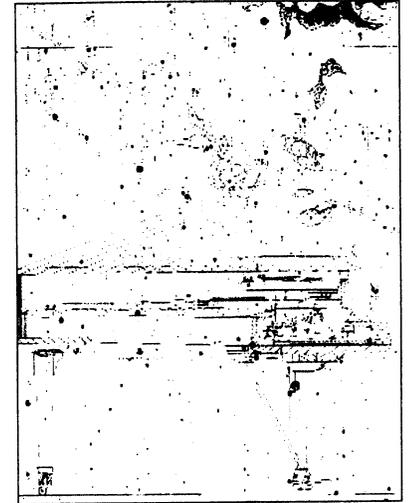
"A Little Cartoon Music" reflects the wit and whimsy of the drawings of Saul Steinberg. Any depiction or representation of actual music is strictly intentional. The composer offers sincerest apologies to the fans of Medieval English rounds, Wagner, Rameau, Mussorgsky, Liszt, and Looney Toons for any musical misappropriation which may have occurred. Seriously... Steinberg used drawing as a way of examining style. "A Little Cartoon Music," with its "found styles," does the same.

- James Fry

Peter Alexander, *Headlock*

Peter Alexander (b. 1959, in London) grew up in Singapore, Switzerland, Indonesia and both coasts of the US. Beginning musical studies in 1974 as a percussionist, he was a long-standing member of The New Jersey Percussion Ensemble. In 1984 he co-founded The Twentieth Century Music Group, functioning both

as percussionist and conductor. Extensive background as a percussionist, jazz enthusiast and world traveler makes Peter Alexander's music an eclectic, vibrant mix of styles and tonal languages. He has received composition commissions from numerous groups and he has won awards and grants from the Koussevitzky Foundation (1997), Meet the Composer (1997) and others. Mr. Alexander is presently on the faculty at Trinity College in Hartford, Connecticut.



The composer writes:

Headlock is an uncommissioned work written expressly to supply performers Katie Lansdale and Robert Black with violin/bass repertoire. It is based on the U. S. Marine Corps's marching drill melody, which is treated more as a pitch series than as a theme. Unifying the two instruments proved to be challenging. My extensive use of harmonics and high notes in the bass was intended to expand the bass's natural register. Occasionally, the bass is actually higher than the violin, hence the title.

Claude Bolling, *Suite for Flute and Jazz Piano Trio*

Claude Bolling (b. 1930, in Cannes, France) is a pianist, composer, arranger, and band leader. A piano prodigy who studied at the Nice Conservatory, then in Paris, in 1944 he won an amateur jazz contest in Paris. The following year he formed his own jazz group and he's been performing and composing ever since. He is a film composer but he is best known for his 'crossover' (jazz/classical) compositions, perhaps especially *Suite for Flute and Jazz Piano*, which he recorded with famed flutist Jean-Pierre Rampal. From his Duke Ellington tribute album in 1959 to a compilation of other tribute pieces to great jazz pianists issued in 2003, Bolling's recordings are in constant demand.

Claude Bolling's first *Suite for Flute and Jazz Piano* (1973) is

sometimes credited with creating a new musical hybrid between 'classical' music and jazz. Though the Modern Jazz Quartet had already done a pretty good job of infusing Baroque counterpoint into its performances, Bolling's innovation was that he *wrote* for prominent classical music performers. His jazz suites were not improvised, but composed works embraced by the artists they featured.

The very concept of a musical 'suite' has Bachian overtones, and some sections of the work on our program today have titles that evoke their classical roots. "Baroque and Blue" opens with flute and piano in imitative counterpoint followed by piano and bass playing in blues style; these stylistic segments alternate with 'swing' passages for all the players, who maintain a lively tempo throughout. "Sentimentale," the longest, slowest section of the suite, features lyrical introductory tunes for the flute and pianos followed by variations on the melodies (some of which quicken the tempo). "Javanaise" opens with a jaunty dotted-rhythm passage for jazz piano trio and keeps its nervous energy after the creamy flute enters and absorbs all that caffeine. "Fugace" is fast and, as its name implies, fugal! It is also fun to hear, as is all of this seminal work combining good humor with good music. "Irlandaise" imagines a bit of 'world music' jazzily recast, and "Véloce" moves to a spirited conclusion of the Suite with plenty of velocity.

-Bonnie Jo Dopp

Jessica Krash, *Her and Him*

Jessica Krash was born in Washington, DC and continues to find it a good place to think about worldview. She likes to use music as a way of exploring diverse social and philosophical values, and she teaches a course on "dangerous music" at George Washington University. This season, she has given lectures at the Kennedy Center, and for fifteen years has run a monthly seminar for amateur chamber musicians. Krash studied composition with Earl Kim at Harvard and with Lawrence Moss at the University of Maryland. She also has a degree in piano from Juilliard. This June, she will play a recital of her solo piano compositions at Strathmore Hall in Bethesda, Maryland.

Of *Her and Him* for solo piano, the composer writes:

My piece is based on two separate Saul Steinberg drawings. I found them in some old *New Yorker* magazines from the 1950s. I thought they should meet. It's snowing, and she's hardly there, a little sad and cold, but with a warm, ironic sense of humor. He's a nice guy, but he is creating some problems for himself. I am honored to have the marvelous Lisa Emensheiser perform this music on this 21st Century Consort program.

William Bolcom, *Violin Sonata No. 2*

For many years William Bolcom was best known to the general public as a performer. He played a major role in the rediscovery of ragtime and made some of the finest recordings of classic piano rags. He tours regularly as the accompanist to his wife, mezzo-soprano Joan Morris, giving lively performances of the great songs of the American musical theater from the height of vaudeville in the "Gay Nineties" through World War II, and recently they have included more contemporary cabaret songs in their repertory as well. But a spate of performances of new works, to some degree sparked by his winning the 1988 Pulitzer Prize for composition for his Twelve New Etudes for solo piano, and the fact that he has had an increasingly impressive line of symphonies, concertos, and operas (most recently *A View from the Bridge*, performed with great success at the Metropolitan Opera) has finally brought to the attention of the musical public the central fact that he is, primarily, a composer.

Bolcom (b. 1938, Seattle) entered the University of Washington at the age of eleven to study composition with John Verrall and George McKay. Later he studied extensively with Darius Milhaud, both in California and in Paris. In 1964 he received the first Doctor of Musical Arts degree to be granted by Stanford University. Among other honors, he has received two Guggenheim fellowships, a Koussevitzky Foundation grant, and an award from the American Academy of Arts and Letters. Such a recital of academic and professional accomplishments would seem to fit a composer destined to take his place in the groves of academe, turning out ivory tower works at a genteel pace. And though he has found academic positions (since 1973 on the com-

position faculty of the School of Music of the University of Michigan), Bolcom's musical life has engaged him in a wide array of musical activities and the creation of works ranging from cabaret songs (which have been happily taken up by singers everywhere) and exquisite piano rags in the modern vein to the larger works mentioned above. Even within a given piece, the musical style may range from twelve-tone to ragtime, a reflection of his openness to musical expression of all kinds.

Bolcom composed his *Second Violin Sonata* for Sergiu Luca. He described the origin and character of the work in his notes for the Nonesuch recording:

From a composer's point of view, voice people and violinists seem often maddeningly conservative on questions of technique or style. Many are prone to the fallacy that "there is only one way" to play or sing, and consequently their familiarity with alternate approaches is often slight. "Play as if you were Joe Venuti," I counseled another violinist about a passage in a different work of mine. "Who?" he said. It need not be emphasized that Joe Venuti was incontestably the greatest jazz violinist of his (and our) time, who coupled an extremely developed classical technique with a wonderful, nuanced swinging style that was copied by everyone else in detail. Perhaps the Art Tatum of the violin, Joe kept his technique and flawless intonation up to his death in his eighties. When Sergiu told me that he had become friends with the grand old renegade from the Detroit Symphony, I was overjoyed—finally I wouldn't have to explain what I meant to a violinist when I wanted this or that kind of slur or smear, or that special throwaway quality Joe so often had—and one evening in April 1978 at New York's Michael's Pub, first Serge, then Joan [Morris, Bolcom's mezzo-soprano wife] and I, were invited to sit in with the master. An unforgettable experience!

The McKim Fund of the Library of Congress had given Sergiu a commission for me—a piece for us to play—and that June I began the Second Sonata (the First is a juvenile effort that I still like and want to revise some day) in Ann Arbor and New York. While working on the Sonata at Aspen later that summer, I received a newspaper clipping and a note from Serge: Joe Venuti had died, just before he was to play at Chamber Music Northwest in Portland. The Second Sonata became in part a

farewell to Joe; although there is little in it that refers directly to his playing style, it is necessary for the violinist to know, and have well-rooted in the ear, the special world of Venuti.

The first movement, *Summer Dreams*, is built on a modified blues format, with a contrasting middle section. Brutal, fast, which succeeds it, is constructed out of a small intervallic cell, and the following *Adagio*, free and recitative in style, ends with a hymnlike passage segue-ing directly into the final movement, *In Memory of Joe Venuti*. The work was premiered on January 12, 1979, at the Library of Congress's Coolidge Auditorium, by Serge and myself.

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Thomas Albert, *Illuminations*

Thomas Albert (b. Lebanon, Pennsylvania) was educated at Barton College and the University of Illinois, where he studied with William Duckworth, Paul Martin Zonn and Ben Johnston. An active composer for nearly four decades, his best-known work, *Thirteen Ways*, commissioned by the ensemble eighth blackbird, is based on the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird." Recent commissions include *Night Music* for the Pittsburgh New Music Ensemble and *The Devil's Handyman* for the 21st Century Consort. Thomas Albert is Professor of Music and Chair of the Theatre Division at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia, where he divides his time between his two loves — composition and musical theatre.

"Christopher Kendall and I have been talking off and on about a new work for the 21st Century Consort since the spring of 2002, after their premiere of *The Devil's Handyman*, inspired by the sculptures of H. C. Westermann, which were on exhibit at the Hirshhorn at the time of the performance.

"Last March, he noted that the Consort would be performing this year at the Smithsonian American Art Museum, and that there would be an exhibit of the works of Saul Steinberg on display at the time of the group's April 2007 concert. Did I know Steinberg's work? (Yes.) Would I be interested in another visual art-inspired piece for the Consort? (Yes.) And for something

completely different: what would I think of including a “percussion” part for tap dancer? (Hmm... sure; why not?)

“In early January of this year, I met with Christopher, Peter Robinson, and actor/dancer David Covington to flesh out the details of the new piece. We discussed which of the more than 100 Steinberg images might speak in music, then, as it was an unseasonably warm and sunny day, David demonstrated his portable tap-dance floor in a courtyard on the campus of the National Cathedral, where we were meeting. Armed with this inspiration, I went home to Winchester, ready to get to work.

“Saul Steinberg is best known for his art published over nearly sixty years in *The New Yorker*. More than cartoons, these works were called “illuminations” by the artist. I finally settled on fifteen, originally intending each to be the focus of a separate short movement. Things don’t always work out as intended: the fifteen became eleven, with seven grouped together to exemplify the middle of five movements.

“David and I spent time talking by phone and via email about how the tap dance would be used. “Cassino” spoke to him, rhythmically, so he took that image to develop a piece of dance for which I’d then write the music. I composed “November” and “Identity,” then he choreographed them. The piece opens and closes with movements without dance.

“The instrumentation is the “Pierrot” sextet, so named because five of the instruments are those used by Arnold Schoenberg for his early twentieth-century masterpiece, *Pierrot Lunaire*. This ensemble is most expressive and diverse and has been my instrumentation of choice for the past ten years. I’m fascinated by the Fibonacci series (a numerical sequence in which, after the first two numbers (0, 1), each succeeding number is the sum of the previous two. The result is a spiraling pattern that yields interesting asymmetrical balances when applied to things like phrase structure and musical form.”

— Thomas Albert, March 29, 2007

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.

RICHARD BARBER, double bass, 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.

EDWARD CABARGA, clarinet, joined the National Symphony Orchestra in May of 2000. Prior to this appointment, he was a member of the Utah Symphony Orchestra for 12 years, and has played with the Grand Teton Festival Orchestra. While in Utah, he performed with Utah Opera, Ballet West, and served as Principal Clarinet with the Opus Chamber Orchestra. Edward was also a featured artist for 12 seasons on the Nova chamber music series in Salt Lake City. Mr. Cabarga can be heard on recordings with the National Symphony, the Utah Symphony, and the Mormon Tabernacle Choir. These accomplishments are accompanied by over 10 years experience as a recording artist for motion pictures and television. His orchestral training includes two seasons as Principal Clarinet with the Civic Orchestra of Chicago, one summer as Principal Clarinet with The National Repertory Orchestra and two summers at the Aspen Music Festival.

DAVID COVINGTON, choreographer and tap dancer, has an extensive background in tap dancing and has tap danced his way across the globe with the internationally acclaimed company of Tap Dogs. Other credits include the 2002 Winter Olympics and associate choreographer and soloist for the 2005 Kennedy Center Gala, hosted by Julie Andrews. Artistic Director of the newly formed tap company MetroTAP, Mr. Covington is a Master Class Instructor of all tap levels. Also an Equity Actor, Mr. Covington's local theatre credits include: The Kennedy Center's *Walking the Winds: Arabian Tales*; Imagination Stage's *Cinderella*, Theatre J's *Passing the Love of Women*, Signature Theatre's, *Funny Thing Happened on the Way to the Forum*, *Mack and Mabel*, *Follies*, and *Gypsy*; and *A Christmas Carol* at Ford's Theatre. He has worked with such stars as Anne Reinking, Gregory Hines, Jeff Calhoun, Dein Perry, Angela Lansbury, and Marvin Hamlisch. Mr. Covington can be seen currently in *The Heidi Chronicles* at Arena Stage.

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.

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

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.

EDWARD NEWMAN, piano, received his Bachelor and Master of Music degrees from the Juilliard School. The first prize winner in the Robert Casadesu International Piano Competition, Mr. Newman has given critically acclaimed performances in Europe, Australia, and across the United States, including appearances with the Boston Pops. He joined the American Chamber Players in 1993, and makes frequent tours with the group along with his wife, violinist Elisabeth Adkins. Mr. Newman also serves on the music faculty of George Mason University.

SARA STERN, flute, has performed much of the 20th century's most important solo and chamber music and has premiered and recorded significant compositions as solo flutist with the 21st Century Consort. As solo flutist with the American Chamber Players she concertizes and tours extensively. Primarily a self-taught musician, though much influenced by such flutists as Julius Baker and Marcel Moyse, her career has taken many unusual turns, from street musician in San Francisco to guest artist with the Emerson Quartet. She has performed solo recitals in the John F. Kennedy Center for the Performing Arts, Carnegie Recital Hall and many other venues, and is heard as principal flutist with numerous ensembles in and around the Washington, D.C. area.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth

Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Ms. Young has added her sound to a short film, a CD of bluegrass music, and a soon-to-be released DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

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