



# The 21st Century Consort and the Washington National Cathedral

Present

Christopher Kendall, Artistic Director

Boyd Sarratt, Manager

Elisabeth Adkins, violin	Charlaine Prescott, cello
Audrey Andrist, piano	Bill Richards, percussion
Richard Barber, double bass	Gwyn Roberts, recorder
Ed Cabarga, clarinet, bass clarinet	Jim Roberts, guitar
Amy Domingues, viol	Susan Robinson, harp
Mahoko Eguchi, viola	Lucie Shelly, treble
Robert Eisenstein, viol	Sara Stern, flute, alto flute, piccolo
Lisa Emenheiser, piano	Nick Stovall, oboe, English horn
Amanda Halstead, electric organ	Rachel Young, cello
Matt Harding, trumpet	Washington National Cathedral Chant Choir, Michael McCarthy, Director
Barry Hearn, trombone	Joseph Gascho, Producer
Lee Hinkle, percussion	Mark Huffman, Recording Engineer
Laurie Hudicek, electric piano	Allison Engel, Stage Manager
Christopher Kendall, Conductor, lute	
Dave Lonkevich, flute	
Mary Mackenzie, soprano	
James Nickel, French horn	
Laurel Ohlson, French horn	

**Monday, July 8, 2013**

**Concert 7:00 p.m.**

**Washington National Cathedral**



The 21st Century Consort is supported in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, The DC Commission for the Arts, the Smithsonian American Art Museum and the Board and Friends of the 21st Century Consort. The performance and recording of tonight's program has been made possible by grants from The Aaron Copland Fund for Music, National Endowment for the Arts, and Consort donors.

Please visit the Consort's web site at [www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)

# Program

## “New Sounds for a Timeless Space”

Out of Darkness

Christopher Patton

Ms. Adkins, Mr. Barber, Mr. Cabarga, Ms. Eguchi, Ms. Emenheiser, Mr. Hinkle,  
Mr. Kendall, Ms. Ohlson, Mr. Richards, Ms. Stern, Mr. Stovall, Ms. Young

Cathedral Music

Stephen Albert

- I. Tempo quasi rubato
- II. Moderato
- III. Allegro brillante
- IV. Pesante
- V. Allegro scherzando
- VI. Andante misterioso
- VII. Tempo quasi rubato

Ms. Andrist, Ms. Emenheiser, Ms. Halstead, Mr. Hearn, Mr. Hinkle,  
Ms. Hudicek, Mr. Kendall, Mr. Lonkevich, Mr. Nickel, Ms. Ohlson, Ms. Prescott,  
Mr. Richards, Mr. Roberts, Ms. Robinson, Ms. Stern, Ms. Young

### *INTERMISSION*

Sacred Songs and Meditations

James Primosch

1. Let All Mortal Flesh Keep Silence
2. Jesu Dulcis Memoria
3. Pange Lingua
4. Corde Natus Ex Parentis
5. Caelestis Formam Gloriam
6. Christus Factus Est
7. Christus Vincit
8. O Filii et Filiae

Ms. Adkins, Mr. Cabarga, Ms. Domingues, Mr. Eisenstein, Mr. Hinkle,  
Mr. Kendall, Ms. Mackenzie, Ms. Roberts, Ms. Robinson, Ms. Stern, Ms. Young,  
and Washington National Cathedral Chant Choir

Tonight's concert is being recorded for future release on CD. Thank you for your cooperation in providing as quiet an environment as possible for recording.

For news of the Consort and upcoming programs, please provide your email address at the sign-up desk in the lobby at intermission or following the performance, or by emailing [Consortmanager@gmail.com](mailto:Consortmanager@gmail.com).

**[www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)**

# Program Notes and Texts

## Christopher Patton (1949 – 2006)

The 21st Century Consort premiered Chris Patton's "Out of Darkness" at the National Cathedral in July 2005. Though no-one could have guessed then, it would be the last major work that Chris—my father—would complete. He died the following April, of pulmonary fibrosis. He was 57 years old. A few years earlier, Chris had written "The time we are given in which to create is quite limited, a fact that we all come to grips with as we grow older."

In the time available to him, Chris composed choral music, operas, jazz, and electronic music. He often worked in the theatre, in collaboration with directors, playwrights, librettists, actors, musicians, and lighting designers. Much of his richest work explores the creative harmony (and friction) between music, words, and visual images. The Gallaudet University production of the "opera in American Sign Language," *The Bridge*, which he wrote with librettist Bill Moses, opened The American College Theater Festival at The Kennedy Center in April 1992.

Theatre, jazz, and Javanese Gamelan were the foundational influences that shaped Chris's work. The passionate inclusiveness of his musical vision, on the other hand, can be traced to a piano teacher, who told an eight-year-old Chris's parents that their son had no talent, and they were wasting their money. Years later, Chris wrote "I would like every young person who attends a performance or workshop of mine to leave thinking 'I can do that!'" In fact, Chris went even further than this—composing a series of pieces for performance by (and sometimes in collaboration *with*) high school musicians and singers, including the BeLonging/s Project (2005), "A Chesapeake Oratorio" (1999), and "The Points We Encompass" (2001). In everything he wrote, indeed, in every project he embarked on, Chris was addressing anyone who has ever thought "I'm not creative—I can't understand 'new music'—I don't have anything to meaningful to say," replying, "Yes you are—yes you can—yes you do."

—Alec Patton

## *Out of Darkness*

The composer writes:

*Out of Darkness* takes its structure in part from the Cathedral itself. As in the architecture of the Cathedral, three plays a prominent role. The piece is in three sections, each itself in three parts. The final section gets a great deal of its rhythmic energy from the juxtaposition of duple and triple figures. After a brief introduction that is designed to exploit the resonance of the Cathedral, a highly chromatic motif chases through a variety of harmonic possibilities before suddenly transforming into a lyrical and perhaps slightly oversweet passage. But the original motif returns, this time with a vengeance, and savagely stomps out the lyricism, beginning a build to a violent climax. Out of this violence comes the dark section of the work.

As I worked on the concept of depicting darkness in music, it occurred to me that, actually, I love the dark. This realization was a breakthrough for me, as it allowed me to abandon any clichéd preconceptions of dark as evil and light as good. So the brief center passage of the middle section of the piece, scored for alto flute, English horn, horn and vibraphone, speaks of the beauty of the dark. By the end of the section, however, the more ominous aspects of the dark have asserted themselves, and when the third section of the piece is announced by the treble, who sings “*Lumen de luminae*” (“Light from light”), it comes as a relief. These words, from the *Credo of the Mass*, were chosen not so much as an expression of a particular religious faith, but for their appropriateness to the Cathedral setting, the beauty of the sound of the words themselves, and the profundity of the concept. Having been summoned by the treble, the dawn arrives. This section is followed by the rising of the sun, and the concluding section is a kind of scherzo, with duple and triple rhythms chasing each other around in an effect inspired by sunlight sparkling on a lake as the breeze swirls across its surface. The piece concludes with the return of the treble heralding this time a joyful dance in which the tension between triple and duple meters is resolved and, in the final measures, the music spirals upwards into pure light, and then silence.

This piece is dedicated with love to my wife Vivienne, who has brought a great deal of light into many lives, including my own.

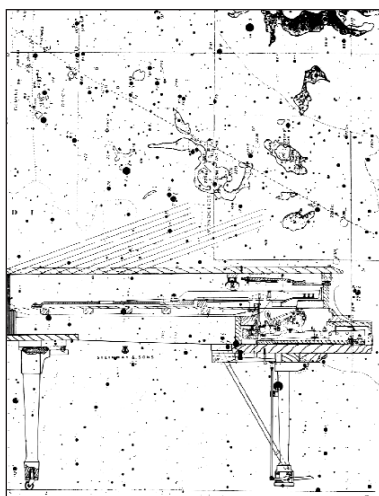
## Stephen Albert (1941-1992)

Stephen Albert began his musical career with traditional early training, and in his teens studied composition with Elie Siegmeister and Darius Milhaud. He attended but did not complete his studies at the Eastman School of Music, where his teacher was Bernard Rogers. In his early twenties he studied in Philadelphia with Joseph Castaldo and George Rochberg, at the time a leading serialist composer. This preparation might have led Albert into the academy and to a career as a composer-professor, but he did not have a conventional career in the academy. Though he taught at Smith College and Boston University while composing, he also worked as a dealer in rare stamps. For a period following his 1985 Pulitzer Prize he composed full time before returning to teaching at the Juilliard School, intending to develop young composers who would also follow a tonal path.

Among the early champions of Stephen Albert's music was the 20th Century Consort and Christopher Kendall, for whom the composer wrote a number of important works. Conductor Gerard Schwartz and later, Mstislav Rostropovich also performed his compositions, and it was the latter's 1985 premiere of the symphony *RiverRun* with the National Symphony Orchestra that won the Pulitzer Prize. Albert became composer-in-residence for the Seattle Symphony, and eventually found a place in the academy when Bruce MacCombie, then dean of the Juilliard School of Music, appointed him to teach composition there. He had nearly finished a Second Symphony for the New York Philharmonic at the time of his 1992 death in an automobile accident. When the orchestration of the work was completed by one of his students and premiered by the New York Philharmonic, it evidenced a wonderful new synthesis of harmonic ideas and underlined the loss the musical world had suffered.

*Cathedral Music*, for four quartets and amplification, is one of the earliest works of Stephen Albert's compositional maturity. Its title is not intended to suggest liturgical music, but rather to recall a youthful musical/acoustical experience that entranced the composer: a film of the great cellist Pablo Casals playing one of the unaccompanied cello suites of J.S. Bach in an empty Puerto Rican cathedral. *Cathedral Music* calls for four different instrumental quartets: the first consists of two flutes and two cellos; the second of brass instruments, trumpet, two

horns, and trombone; the third of two percussionists, harp, and guitar; the fourth of keyboards—electric organ, electric piano and two pianos. The composer specifies that the flutes, cellos, harp, and guitar “are to be amplified and slightly reverbed throughout (as if played in an empty cathedral),” an instruction modified in the present performance, which benefits from the acoustical environment and magnificent space of the Washington National Cathedral.



## James Primosch (b. 1956)

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 compositional voice encompasses a broad range of expressive types. His music can be intensely lyrical, as in the song cycle *Holy the Firm* (composed for Dawn Upshaw) or dazzlingly angular as in *Secret Geometry* for piano and electronic sound. His affection for jazz is reflected in works like the *Piano Quintet*, while his work as a church musician informs the many pieces in his catalog based on sacred songs or religious texts.

Born in Cleveland, Ohio in 1956, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb and Richard Wernick among his principal teachers.

Primosch’s instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra,

Collage, the New York New Music Ensemble, and the Twenty-First Century Consort. His *Icons* was played at the ISCM/League of Composers World Music Days in Hong Kong, and Dawn Upshaw included a song by Primosch in her Carnegie Hall recital debut. Commissioned works by Primosch have been premiered by the Chicago Symphony, the Albany Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. A second Chicago Symphony commission was premiered in 2009. He recently completed a consortium commission for 12 pianists from across the United States and the UK.

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, three prizes from the American Academy of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. Organizations commissioning Primosch include the Koussevitzky and Fromm Foundations, the Mendelssohn Club of Philadelphia, the Folger Consort, the Philadelphia Chamber Music Society, the Barlow Endowment, and the Network for New Music. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of fourteen compositions by Primosch have appeared on the Albany, Azica, Bard, Bridge, CRI, Centaur, Innova, and New World labels, with a new disc of 21st Century Consort-recorded works due out soon.

James Primosch is also active as a pianist, particularly in the realm of contemporary music. He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam, and appears on recordings for New World, CRI, the Smithsonian Collection (re-released on Innova), and Crystal Records. He has worked as a jazz pianist and a liturgical musician.

Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

### *Sacred Songs and Meditations*

The composer writes:

When Christopher Kendall asked me to create a piece for his two consorts (the Folger and the 20th/21st Century) to play together, I



knew immediately that I wanted to accept, even though I was already booked that year with commitments both professional and personal (the birth of our twins!). I had been lucky enough to have both these splendid groups perform my music separately in the past, and the idea of a “millennial” piece that both groups would perform together was too good to pass up. But there was no way I could meet the deadline for the piece if I was to create something from scratch.

I dealt with my time constraints by eventually settling, with Christopher’s encouragement, on a set of arrangements of already existing pieces. Christopher had long wanted to perform my *Four Sacred Songs* — arrangements of old sacred melodies for soprano and performers on modern instruments — so what developed was a piece that would incorporate the *Four Sacred*s (with parts added for early instruments), interwoven with a set of instrumental pieces that would feature the early instruments, supplemented by their modern cousins. The instrumental movements are arrangements of earlier pieces of mine, drawing on music used in a string quartet, a work for organ, and even an orchestral suite. (I put aside any guilt about concocting a ragbag of arrangements when I recalled that music with a flexible instrumentation performable in multiple realizations is very much in keeping with the musical practice of earlier times that the players of the Folger bring so beautifully to life.) This new set is thus a kind of summary of my preoccupation with making music based on old sacred melodies, an interest that goes back to the *Three Sacred Songs* of 1989, and continued into the present century. My work as a liturgical musician is the real source for this preoccupation, for it was in working as a church musician, principally in New York in the eighties, that I got to know most of these melodies. *Sacred Songs and Meditations*, like its predecessors, represents a uniting of my work as a liturgical musician with my work as a composer of concert music. This union is vividly symbolized both by the sacred space in which we hear the piece today and by the contribution of the Cathedral Choir, giving us a taste of the melody on which each movement is based before that movement is played.

Here are some notes on the individual movements:

### 1. Let All Mortal Flesh Keep Silence

The musical substance for this piece began as a simple choral arrangement that I later plundered for my *String Quartet #2*. I had thought I would have Latin titles and texts for all 8 movements of the *Sacred Songs and Meditations*, but a scholar friend informed me that the 19th century text for this piece is based on a Greek hymn dating back to the 5th century and there is no Latin to which we can return! The tune is a traditional French melody known as “Picardy” that dates from the 17th century.

### 2. Jesu Dulcis Memoria

This movement retains the original scoring for modern instruments as in the *Four Sacred Songs*. The text is attributed to St. Bernard of Clairvaux, the great Cistercian monk and preacher and is set to a chant melody.

### 3. Pange Lingua

My setting of this Eucharistic hymn draws on both the modern and ancient instruments and is based on a movement from my orchestral suite of *Five Meditations* on old sacred tunes. The music, perhaps the darkest portion, harmonically speaking, in the whole cycle, reflects the deep mystery of subject dealt with in St. Thomas Aquinas’s text.

### 4. Corde Natus Ex Parentis

“Of the Father’s Love Begotten” is the usual English title for the hymn on which this piece is based; the title comes from a 19th century translation of the original fourth century text. The chant melody is from the 13th century. I have set the tune using a somewhat free version of the medieval technique known as a mensuration canon: except for a few freely imitative phrases, all the parts have the same melody, but played at different speeds. For example, the low cello, viol and harp notes mark out the tune at a pace six times slower than the voice.

## 5. Caelestis Formam Glorïae

My best efforts failed to come up with the Latin original for this 15th century office hymn and the choir will sing a verse in the English translation by John Neale from the 19th century. The title literally means “form of heavenly glory” and the hymn speaks of the mystery of the Transfiguration of Christ. The tune is the Agincourt Song, the same 15th century melody used by Walton in his music for Henry V. This arrangement, exclusively for the old instruments, is based on another movement from my *Five Meditations*.

## 6. Christus Factus Est

The chant “Christus Factus Est” appears in the *Liber Usualis* as part of the Holy Week liturgy; the melody is unusually wide-ranging and highly melismatic. The text is part of St. Paul’s famous “Philippians Hymn,” and speaks of the mystery of Christ’s suffering and exaltation. The first setting I did of this melody was for voice and piano, with long ringing piano notes evoking the resonances of a great sacred space—it is a homecoming now to hear this new arrangement in a space of the kind that inspired the original conception.

## 7. Christus Vincit

Based on an organ piece I wrote for the rededication of the organ at St. Meinrad’s Archabbey in Indiana, this movement employs several sources: the refrain (in slightly modified form) and verses of Christus Vincit (Christ Conquers) and a hymn called Vexilla Christus Inclita (Raise Christ’s Banner). The former is a very old melody, said to have been sung at the coronation of Charlemagne; the latter is a modern conflation of older text and melody probably devised by a monk of Solesmes.

## 8. O Fillii et Filliae

The origins of the tune for “O Fillii” are obscure, and may be secular in nature. (One friend suggested to me that the tune is a medieval drinking song that “got baptized.”) The words date from the 14th century and somewhat discontinuously narrate the Easter story, closing with a call to give praise and thanks to God.

## SACRED SONGS and MEDITATIONS

### 2. Jesu Dulcis Memoria

Jesu dulcis memoria  
Dans vera cordis gaudia  
Sed super mel et omnia  
Ejus dulcis praesentia.

The memory of sweet Jesus  
Gives true joy to the heart,  
His presence is sweeter than honey,  
Greater than all things.

Nil canitur suavius  
Nil auditur jucundius  
Nil cogitatur dulcius  
Quam Jesus Dei Filius.

Nothing can be sung about that is more pleasing  
Nothing can be heard that is more joyful,  
Nothing can be thought of that is sweeter,  
Than Jesus, Son of God.

Nec lingua valet dicere,  
Nec littera ex primere,  
Expertus potest credere  
Quid sit Jesum diligere.

The tongue cannot say it  
The written word cannot describe it  
Only one adept in faith can believe  
What it is to love Jesus.

Sis Jesu nostrum gaudium  
Qui es futurus praemium  
Sit nostra in te gloria  
Per cuncta semper saecula. Amen.

May You be, Jesus, our joy,  
You who are to be our prize.  
May we glory in You always  
Through every age. Amen.

— St. Bernard (d. 1153)

### 4. Corde Natus Ex Parentis

Corde natus ex parentis  
Ante mundi exordium,  
Alpha et O cognominatus  
Ipse fons et clausula  
Ominium, quae sunt, fuerunt,  
Quaeque post futura sunt  
Saeculorum saeculis.

Of the Father's love begotten,  
Ere the world began to be,  
He is Alpha and Omega  
He the source, the ending he,  
Of the things that are, that have been  
And that future years shall see  
Evermore and evermore!

O beatus partus ille,  
Virgo cum puerpera  
Edidit nostram salutem  
Feta sancto spiritu,  
Et puer, redemptor orbis,  
Os sacramentum protulit  
Saeculorum saeculis.  
Psallat altitudo caeli,  
Psallant omnes angeli,  
Quid quid est virtutis usquam,  
Psallat in laudem Dei,  
Nulla linguarum silescat,  
Vox et omnis consonet  
Saeculorum saeculis.

Tibi, Christe, sit cum patre  
Hagioque spiritu  
Hymnus, melos, laus perennis,  
Gratiarum actio,  
Honor, virtus, victoria,  
Regnum aeternaliter  
Saeculorum saeculis.

— Prudentius (348-413)

Of that birth forever blessed  
When the virgin, full of grace  
By the Holy Ghost conceiving  
Bore the Savior of our race;  
And the Babe, the world's redeemer,  
First revealed his sacred face,  
Evermore and evermore!  
O ye heights of heaven adore him;  
Angel hosts, his praises sing;  
Powers, dominions bow before him,  
And extol our God and King;  
Let no tongue on earth be silent,  
Every voice in concert ring,  
Evermore and evermore!

Christ, to thee with God the Father,  
And, O Holy Ghost, to thee,  
Hymn and chant and high thanksgiving,  
And unwearied praises be:  
Honor, glory, and dominion  
And eternal victory,  
Evermore and evermore!

— John Mason Neale & Henry W. Baker

## 6. Christus Factus Est

Christus factus est pro nobis  
Obediens usque ad mortem,  
Mortem autem crucis.  
Propter quod et Deus  
Exaltavit illum  
Et dedit illi nomen  
Quod est super omne nomen.

— Philippians 2:8-9

Christ became obedient  
Even unto death,  
Death on a cross.  
Therefore, God highly  
Exalted Him  
And gave Him  
The name above every other name.

## 8. O Filii et Filiae

Alleluia, Alleluia, Alleluia!

Alleluia, Alleluia, Alleluia!

O filii et filliae,  
Rex coelestis, Rex gloriae,  
Morte surrexit hodie. Alleluia.

O sons and daughters,  
The king of heaven, the glorious king,  
Rose from the dead this day. Alleluia.

Et Maria Magdalene  
Et Jacobi, et Salome,  
Venerunt corpus ungere, Alleluia.

Mary Magdalene,  
Mary, the mother of James, and Salome,  
went to anoint the body (of Jesus). Alleluia.

In albis sedens angelus  
Praedixit mulieribus;  
In Galilaea est Dominus. Alleluia.

An angel all in white  
Sat before them and said,  
“The Lord has gone to Galilee.” Alleluia.

Et Johannes Apostolus  
Cucurrit Petro citius  
Sepulcrum venit prius. Alleluia.

John the Apostle  
Ran along with Peter,  
Entering the tomb before him. Alleluia.

Discipulis adstantibus,  
In medio stetit Christus  
Dicens: Pax vobis omnibus. Alleluia.

When the disciples were gathered,  
Christ stood in their midst  
Saying: “My peace be with all of you.” Alleluia.

Ut intellexit Didymus  
Quia, surrexerat Jesus,  
Remansit fide dubius. Alleluia.

When Didymus (Thomas) heard  
That Jesus had been raised  
He remained doubtful. Alleluia.

Quando Thomas Christi latius  
Pedes vidit atque manus,  
Dixit: Tu es Deus meus. Alleluia.

When Thomas saw Christ’s side,  
His feet and His hands, he said:  
“You are my Lord and my God.” Alleluia.

In hoc festo sanctissimo,  
Sit laus et jubilatio,  
Benedicamus Domino. Alleluia.

On this most holy feast,  
Let there be praise and jubilation.  
Blessed be the Lord. Alleluia.

De quibus nos humillimas  
Devotas atque debitas  
Deo dicamus gratias. Alleluia.

Let us now in all humility,  
Doing as we ought,  
Give thanks to God. Alleluia.

— Jean Tisserand (d. 1494)

# About the Artists

MARY ELIZABETH MACKENZIE, described by the *New York Times* as “a soprano of extraordinary agility and concentration,” has captured the attention of audiences in New York, Chicago, Wisconsin, Philadelphia, Cleveland and Boston. A passionate performer of contemporary music, Ms. Mackenzie has worked with Pierre Boulez, John Harbison, Richard Danielpour, and James Primosch and works closely with young composers to develop new works for voice. Contemporary opera premieres include Héctor Parra’s *Hypermusic: Ascension* at the Guggenheim Museum, and Jonathan Dawe’s *Cracked Orlando* and *Così faranno tutti* at Columbia University. Ms. Mackenzie has appeared with the American Contemporary Music Ensemble, Ekmeles, The Juilliard School’s AXIOM Ensemble, the Da Capo Chamber Players, Fulcrum Point New Music Project, the Metropolis Ensemble, and the Talea Ensemble. Notable solo appearances include Orff’s *Carmina Burana* with the Grant Park Symphony Orchestra, Jean Barraqué’s *Chant Après Chant* at Alice Tully Hall, Schoenberg’s *String Quartet No. 2* with the Borromeo String Quartet, *Pierrot Lunaire* with Carnegie Hall’s Academy and at the Rockport Music Festival, and Boulez’s *Improvisations sur Mallarmé No. 1 & 2* at Columbia University’s Miller Theatre. Ms. Mackenzie is also active as a recitalist and is a founding member of *SongFusion*, an art song ensemble based in New York City.

LUCIE SHELLEY, Treble, has been a part of music at the Cathedral for over four years as a member of the Cathedral Choir of Men and Girls. She has sung in the Prayer Breakfast in January for the Inauguration of President Obama, and in the Brahms *Requiem*, Haydn’s *Creation*, Bach’s *St. John Passion*, and six performances of Handel’s *Messiah*, as well as weekly evensongs and Sunday services. Lucie attended the Boston University Tanglewood Institute for Classical Singing, where she performed in a scene from Mozart’s *The Magic Flute* and in Beethoven’s *Mass in C*, and sang a solo at “Tanglewood on Parade,” a summer event at the Tanglewood Music Center. She placed as the 1st Overall Winner in her division at the National Association of Teachers of Singing (NATS) Singing Competition in Maryland this past March, and was invited to sing in the Honors Recital. Lucie is a rising junior at the National Cathedral School.

CHRISTOPHER KENDALL, conductor, has been Dean of the University of Michigan School of Music, Theatre & Dance since 2005, following nine years as Director of the University of Maryland School of Music during the building of the Clarice Smith Performing Arts Center. At Michigan, he led the celebration of the School’s 125th anniversary and a change of the school’s name to embrace all the performing arts disciplines. He has initiated “Arts Engine,” an interdisciplinary project involving the arts and engineering schools, which recently launched a national initiative involving 50 leading U.S. academic institutions entitled Alliance for the Arts at Research Universities (A2RU). In May 2011, he accompanied the U-M Symphony Band on its tour of China. Prior to

1996, he was Associate Conductor of the Seattle Symphony (1987-1993) before taking the position of Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library, with whom he has performed, toured and recorded since 1977. He has guest conducted widely throughout the U.S. in repertoire from the 18th to the 21st century, and his performances as conductor and lutenist can be heard in recordings on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

#### WASHINGTON NATIONAL CATHEDRAL CHANT CHOIR

Trebles: Lucie Shelley, Georgia Mills, Rubii Tamen, Satowa Kinoshita,  
Tess Speranza, TBC

Men: Lawrence Reppert, Nick Fichter, Jerry Kavinski, Scott Auby, Ben Park,  
Michael McCarthy

## About the 21st Century Consort

Founded in 1975 as the 20th Century Consort, resident ensemble at the Smithsonian Institution since 1978, the 21st Century Consort presents its annual series at the Smithsonian American Art Museum. Programs are frequently inspired by the museum's exhibitions, featuring music by living composers—including world premieres—along with classics from the last century.

Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include principal players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere. The Consort's Manager is Boyd Sarratt, and its artists include Elisabeth Adkins, Paul Cigan, Lisa Emenheiser, Lee Hinkle, Sara Stern, Rachel Young and many others, with frequent guest appearances by leading vocalists such as Lucy Shelton and William Sharp.

For almost forty years, the concerts of the 20th/21st Century Consort have been professionally recorded. This archive of 111 concerts, 397 compositions by 179 composers, in 453 performances was presented for permanent preservation to the Michelle Smith Performing Arts Library of the University of Maryland in 2009, and continues to grow annually. Thanks to grants from the National Endowment for the Arts, any of these concert recordings with program notes are now accessible—along with news of the Consort and its performances—at [www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)



## 21st Century Consort 2013 - 2014 Season

The 21st Century Consort embarks on another adventure with the MUSIC OF OUR TIME, in programs designed to challenge, engage, amuse and move. Exploring this new and ever-changing landscape, for the first time in almost four decades of concerts in the Nation's Capitol, the Consort, in cooperation with the Smithsonian American Art Museum, offers its 2013-2014 Season FREE, Saturdays at 5:00, with 4:00 pre-concert discussions, post-concert receptions, and, to cap the evening, access to one of Washington's liveliest neighborhoods for dinner. Accessible on METRO (Gallery Place/Chinatown) with parking nearby. For information, visit the Smithsonian American Art Museum website at [www.americanart.si.edu](http://www.americanart.si.edu), or the 21st Century Consort web site at [www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)

### “BRAVE NEW MUSIC”

#### I. October 12, 2013 – “A DEMOCRACY OF SOUNDS”

Exploring Smithsonian American Art Museum photographs from the collection, “A Democracy of Images,” with music evoking the exhibition: American Characters, Spiritual Frontiers, America Inhabited, and Imagination at Work. With mezzo-soprano Deanne Meek, soloist.

#### II. December 7, 2013 – “LIKE THE DICKENS”

The return, by popular demand, of the Jon Deak holiday classic “The Passion of Scrooge, or a Christmas Carol” with music for the season drawn from our times and those of Scrooge himself. With baritone William Sharp, soloist.

#### III. February 15, 2014 – “TANGO AMOR”

Simultaneously celebrating Valentines Day and the SAAM exhibition “Our America: The Latino Presence in American Art,” featuring romantic, revolutionary and tango-tinged music for the occasions.

#### IV. April 26, 2014 – “DUDE”

Going far afield with the SAAM exhibition “Western Frontier: Wild, Settled and Unsettled” featuring Left Coast composers and their marvelous music. With soprano Lucy Shelton, soloist.

Voted Best Classical Chamber Ensemble by the Washington Area Music Awards for the last five years

# FOLGER CONSORT

## 2013/14 SEASON OF EARLY MUSIC

Folger Consort celebrates the adventurous spirit of the age of discovery — twinging new worlds of musical repertoire with instruments as exquisite as those used by the early explorers themselves.

### INSTRUMENTS OF EXPLORATION

September 27-29, 2013

#### MAP OF THE WORLD

Music from 13th- and 15th-century Spain

December 13-22, 2013

#### CHRISTMAS IN NEW SPAIN

Early Music of Mexico and Peru

January 10-11, 2014

#### ‘BRAVE NEW’ WORLD

Music of *The Tempest*

At Washington National Cathedral

March 21-23, 2014

#### LE JARDIN CHINOIS

Music of 18th-century France

April 11-13, 2014

#### A POLISH RENAISSANCE

Music of Poland's Golden Age



Artistic Director  
Christopher King and  
Robert Quinlan

**Single tickets  
go on sale August 1!**

[www.folger.edu/consort](http://www.folger.edu/consort)

202.544.7077

Folger SHAKESPEARE LIBRARY