

21st CENTURY CONSORT

December 16, 2017

St. Mark's Episcopal Church
301 A Street, SE, Washington, DC

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass
Paul Cigan, clarinet
Dan Foster, viola
Lee Hinkle, percussion
James Nickel, French horn
Alexandra Osborne, violin
Susan Robinson, harp
William Sharp, baritone
Sara Stern, flute
Jane Stewart, violin
Rachel Young, cello

The Girl Choristers of Washington National Cathedral Choir,
Michael McCarthy, Director

H. Paul Moon, filmmaker
Emily Wathen, 2nd camera
Jerry Dale, lighting design
Mark Huffman, audio engineering

Saturday, December 16, 2017
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
St. Mark's Episcopal Church
301 A Street, SE, Washington, DC



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www.21stcenturyconsort.org

21st Century Consort presents

Pre-Concert Discussion

Christopher Kendall with Jon Deak and H. Paul Moon

Program

An Evening of Carols

A Ceremony of Carols, Op 28

Benjamin Britten

1. Procession: 'Hodie Christmas' (Anonymous)
2. 'Wokum yole' (Anon.)
3. 'There is no Rose' (Anon.)
- 4a. 'That yonge Child' (Anon.)
- 4b. 'Balulalow' (James, John and Robert Wedderburn)
5. 'As dew in Aprille' (Anon.)
6. 'This litle Babe' (Robert Southwell)
7. Interlude (Harp)
8. 'In freezing winter night' (Robert Southwell)
9. 'Spring Carol' (William Cornish)
10. 'Deo Gracias' (Anon.)
11. Recession: 'Hodie Christmas' (Anon.)

Mr. McCarthy, Ms. Robinson,
Washington National Cathedral Girl Choristers

INTERMISSION

The Passion of Scrooge or A Christmas Carol

Jon Deak

Act I
Act II

Mr. Barber, Mr. Cigan, Mr. Foster, Mr. Hinkle, Mr. Kendall,
Mr. Nickel, Ms. Osborne, Ms. Robinson, Mr. Sharp, Ms. Stern,
Ms. Stewart, Ms. Young

*The audience is invited to join the artists
following the performance for conversation and refreshments.*

Program Notes and Texts

This evening's performance marks the realization of a long-held dream of filming Jon Deak's extraordinary, Dickensian vision "The Passion of Scrooge, or a Christmas Carol." To fully experience this work, you have to actually "be there," and in fact it's this human connectedness that is the core value of the composer's performance art. Nevertheless, in the hands of a skilled filmmaker, more than mere simulacrum is possible, and on that basis we have invited H. Paul Moon to freely deploy his cameras during our rehearsals and performance of "The Passion." We appreciate his generosity and ingenuity in carrying out this challenging project. Seeking the appropriate atmosphere, we are performing and filming in the marvelous space of St. Mark's Episcopal Church. The Consort is deeply grateful to the Church and its staff for their support and cooperation throughout. It probably goes without saying that a project like this carries unusual costs, so we encourage any who are inclined and able to help us fund our audacious enterprise by visiting 21stcenturyconsort.org and clicking the donations button!

— Christopher Kendall

Ceremony of Carols

Benjamin Britten

Benjamin Britten was born in Lowestoft, England, on November 22, 1913—St. Cecilia's Day. His earliest exposure to music came from his mother, who was an amateur singer. He began composing his first works at the age of five, and produced prolifically throughout his childhood, despite his lack of musical guidance. He would compose before breakfast, to have time to go to school. As a young boy he enjoyed mathematics, and was the captain of the cricket team. When he was eleven, Britten was discovered by Frank Bridge, a composer who had recently become interested in experimental styles and the work of Bartók and Schoenberg. Bridge gave Britten a technical foundation on which to base his creativity and introduced him to a wide range of composers from many different countries. In 1930, Britten entered the Royal College of Music to study piano and composition under Harold Samuel and Arthur Benjamin, though in his later years he remarked that he "did not learn much" at RCM.

One of Britten's first jobs was composing music for documentary films produced by the General Post Office, starting in April 1935, giving him a good background for writing operas in the future. In 1939, Britten made up his mind to go to America, along with his future partner, the tenor Peter Pears. Britten went to the United States out of discontent; he was also a conscientious objector, and his anti-war feelings show quite prominently in his *War Requiem*. In 1942, though, Britten decided to go back home to England.

Britten received many prizes and honors, including becoming a Companion of Honour in 1952, and in 1965 he became a member of the Order of Merit, his most cherished honor; only 24 people are allowed to be members at one time. Since its creation in 1902 only two composers prior to Britten received this honor: Elgar in 1912, and Vaughan Williams in 1935. In 1974 he won the French government's Ravel Prize. He was also made a life peer in 1976, the year of his death; the *Encyclopedia Britannica* entry calls him Baron Britten. He was the first musician to receive this honor. Nevertheless, Britten was not arrogant, stating, "People sometimes seem to think that, with a number of works now lying behind, one must be bursting with confidence. It is not so at all. I haven't achieved the simplicity I should like in my music, and I am enormously aware that I haven't yet come up to the technical standards Bridge set me."

A Ceremony of Carols Op. 28 (1942)

After three very successful years in America, Benjamin Britten and Peter Pears boarded a Swedish cargo vessel, the *Axel Johnson*, on the 16th March 1942 for their return to Britain. It was a long and boring journey that took nearly a month. U-boat activity was at its height so it was probably rather frightening, too. At this time Britten had started 'Hymn to St. Cecilia' and a piece for Benny Goodman. He intended to finish these on board, but customs officials confiscated the manuscripts on the doubtful proposition that they could be a secret code. (Britten managed to restart and finish 'Hymn'.) During the voyage they berthed at Halifax, Nova Scotia, where Britten came across a book of medieval poems; some of these he set during the voyage as *A Ceremony of Carols*, which, with its distinctive pallet of treble voices and harp, and its aura of mystery, joy, poignance and other-worldliness, has become one of the most beloved works of seasonal choral music.

1) Procession (Anonymous)

Today Christ is born;
Today the Saviour has appeared;
Today the angels sing,
The archangels rejoice,
Today the righteous rejoice, saying:
Glory be to God in the highest.
Alleluia!

2) Wokum yole (Anon.)

Wolcum be thou hevenè king. Wolcum Yole!
Wolcum, born in one morning. Wolcum for whom we sall sing.

Wolcum be ye Stevenne and Jon. Wolcum Innocentes everyone.
Wolcum, Thomas marter one. Wolcum, be ye, Good Newe Yere.
Wolcum, seintes lefe and dere, Wolcum Yole! Wolcum!

Candelmesse, Quene of bliss. Wolcum bothe to more and lesse.

Wolcum be ye that are here. Wolcum Yole!
Wolcum alle and make good cheer. Wolcum alle another yere.
Wolcum Yole! Wolcum!

3) There is no Rose (Anon.)

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluya.

The angels sung the shepherds to:
“Gloria in excelsis Deo,”
Gaudeamus.³

For in this rose contained was
Heaven and earth in little space:
Res miranda.

Leave we all this worldly mirth,
And follow we this joyful birth:
Transeamus.

By that rose we may well see
That he is God in [person] three:
Pari forma.

4a) That yonge Child (Anon.)

That yongë child when it gan weep
With song she lulled him asleep;
That was so sweet a melody
It passèd alle minstrelsy.
The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

4b) Balulalow (James, John and Robert Wedderburn)

O my deir hert, young Jesus sweit,
Prepare thy creddil in my spreit,
And I sall rock thee in my hert
And never mair from thee depart.

But I sall praise thee evermoir
With sangis sweit unto thy gloir;
The knees of my heart sall I bow,
And sing that richt Balulalow!

5) As dew in Aprille (Anon.)

I sing of a maiden
that is makèles:
King of all kings
to her son she ches.

He came al so stille
there his moder lay,
As dew in Aprille
that falleth on the spray.

He came al so stille
there his moder was,
As dew in Aprille
that falleth on the grass.

Moder and mayden
was never none but she;
Well may such a lady
Goddess moder be.

He came al so stille
to his moder bour,
As dew in Aprille
that falleth on the flour.

6) This little Babe (Robert Southwell)

This little Babe so few days old is come to rifle Satan's fold;
All hell doth at his presence quake though he himself for cold do
shake;
For in this weak unarmed wise the gates of hell he will surprise.

With tears he fights and wins the field, his naked breast stands for a
shield;
His battering shot are babish cries, his arrows looks of weeping eyes,
His martial ensigns Cold and Need and feeble Flesh his warrior's steed.

His camp is pitched in a stall, his bulwark but a broken wall;
The crib his trench, haystacks his stakes; of shepherds he his muster
makes;
And thus, as sure his foe to wound, the angels' trump alarum sound.

My soul, with Christ join thou in fight, stick to the tents that he hath
pight.
Within his crib is surest ward, this little Babe will be thy guard.
If thou wilt foil thy foes with joy, then flit not from this heavenly Boy.

7) Interlude (Harp)

8) In freezing winter night (Robert Southwell)

Behold, a silly tender babe in freezing winter night,
In homely manger trembling lies; alas, a piteous sight!

The inns are full, no man will yield this little pilgrim bed.
But forced he is with silly beast, in crib to shroud his head.

This stable is a Prince's court, this crib his chair of State;
The beast are parcel of his pomp, this wooden dish his plate.

The persons in that poor attire his royal liveries wear;
The Prince himself is come from Heav'n; this pomp is prized there.

With joy approach o Christian wight, do homage to thy King;
And highly praise his humble pomp, wick he from Heav'n doth bring.

9) Spring Carol (William Cornish)

Pleasure it is to hear iwis, the birdís sing.
The deer in the dale, the sheep in the vale, the corn springing.
God's purveyance for sustenance, it is for man, it is for man.
Then we always to Him give praise, and thank Him then.

10) Deo Gracias (Anon.)

Adam lay ybounden,	Né had [one] apple taken been,
Bounden in a bond,	The apple taken been,
Four thousand winter	Né had never Our Lady
Thought he not too long;	A been Heaven's Queen.

And all was for an apple,	Blessèd be the time
An apple that he took,	That apple taken was.
As clerkës finden	Therefore we moun singen:
Written in their book.	Deo gratias!

11) Recession (Anon.)

The Passion of Scrooge, or A Christmas Carol **Jon Deak**

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the University of Illinois and as a Fulbright Scholar taught at the Conservatorio di Santa Cecilia, in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. A prominent instrumentalist, Jon Deak was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works and has had his music played by Orchestras such as the Chicago Symphony, the National Symphony, and the New Hour Philharmonic. His Concerto for String Quartet and Orchestra, *The Headless Horseman*, was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings. Spending much of his professional life as a performer rather than as an academic has no doubt contributed to his interest in what is known as “performance art”—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

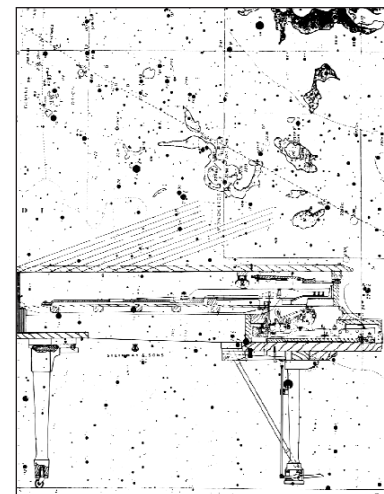
Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's works, as we have seen in these concerts, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of "Story Theater," to borrow the name of the 1970s that produced elaborated versions of fairy tales in which actors began by narrating (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Jon Deak's many "concert dramas" (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

Deak will often turn to an old story—whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling* and *The Bremen Town Musicians* and *Lucy and the Count* (based on Bram Stokers' *Dracula*). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words "woven into the music as a sound event." As the composer explained, he is sometimes "more concerned with the sound event than with the meaning of the words."

A Christmas Carol is scored for flute, clarinet (doubling bass clarinet), horn, harp, percussion, violin, viola, violoncello, and contrabass. It is the longest of these musical narratives. It also took the longest time in composition. The idea for the project first arose in 1986, partly through the mediation of Christopher Kendall. But it did not get beyond preliminary sketching, "probably," as the composer explained, "because the time wasn't right for me."

"Then Jack and Linda Hoeschler approached Christopher Kendall and me about rekindling this project; it turned out to be a big piece—and they have been very patient! As I worked further on it, my point of view changed. I started adapting the original libretto, which was written for me by Isaiah Sheffer, and as I continued to work on the piece, I made more and more changes from the first version, so now the libretto is essentially by me, though it retains some of Isaiah's work, and of course we both based what we did on the Dickens novel. The piece turned out to be a work for baritone and chamber ensemble because I felt that it was best to have just one person up there. I think it works

perfectly that way because, in this story, all the characters come out of Scrooge's head—the whole drama takes place within his head. If we had a lot of characters there, it could be didactic: society putting pressure on Scrooge to reform. But this way it's internal, depicting his own struggles. That's why I changed the title to something that sounds rather Dickensian in style: *The Passion of Scrooge or A Christmas Carol*."



The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping greedy ways. Although our virtuoso baritone soloist will embody both roles of Scrooge and Marley, various instruments within the ensemble provide close emotional underpinning to specific roles: the contrabass (at times aided by the bass clarinet) to Scrooge's angry, injured self; the cello to Marley; the viola to Bob Cratchit; and so on. The harp embodies the ghost of Christmas Past, the horn as Christmas Present, and spectral strings and effects create the role of Christmas Future. The second act introduces these three ghosts of Christmas who confront Scrooge, provoke his passion, and help him accomplish his increasingly urgent transformation. And finally, then, we can have some urgently needed fun!

The composer offers this information for anyone who is curious about the long-extended process of composition and the possible change of style during that time: roughly the first three minutes of the piece as it stands were composed in 1986, the next ten minutes in 1996, and the remainder of the score in 1997. The music of Scrooge and Marley, those outcasts from human warmth and expression, operates with tone rows or segments of tone rows, while the remaining characters (and, gradually, Scrooge himself) are more tonal, even romantic in character. Scrooge is constantly testing new self-images, and his music is constantly changing, though it is built out of a half-dozen different motives, all of them interrelated.

The Passion of Scrooge was commissioned by Jack and Linda Hoeschler

in honor of Inge Cadle and in memory of Don D. Cadle. The score is also dedicated to the composer's mother, Mary-Ellan Jarbine. Tonight's performance is dedicated to the memory of the late Isaiah Scheffer.

Artist Bios

RICHARD BARBER, assistant principal bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra principal bassist Harold Robinson, earning a bachelor of music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to assistant principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at SAAM with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

PAUL CIGAN, 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 bachelor's degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, he 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. 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. Cigan is currently on the faculty of the Catholic University of America, is a returning coach for the National Orchestral Institute at the University of Maryland, and was formerly a member of the clarinet faculty at the Peabody Institute of Music.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber, and solo playing, as well as teaching. After winning the first prize in both the William Primrose and Washington International competitions, Mr. Foster became a member of the National Symphony's viola section in 1993 and was appointed principal by music director Leonard Slatkin in 1995. Mr. Foster has

appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan, and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the International Principals faculty at the Pacific Music Festival in Sapporo, Japan.

LEE HINKLE, D.M.A., is a percussionist and baritone vocalist whose percussion playing has been called "rock-steady" by the *Washington Post*. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder Sekhon's *Double Percussion Concerto* for two percussion soloists and wind ensemble. Hinkle's notable performances have included his work with the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle's most recent solo CD released in January 2015, "Theatrical Music for Solo Percussion," can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions. Hinkle currently serves on the faculty at the University of Maryland where he is Co-Director of Percussion Studies. He also serves on the Percussive Arts Society's New Music / Research Committee and is the President of the MD / DE Chapter of the Percussive Arts Society. To learn more about Lee, visit www.leehinkle.com.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. From 2005 through 2015 he was the school's dean, responsible for launching numerous initiatives; for strengthening the diversity of the faculty, staff, and student body; for the funding and design of a \$30M expansion/renovation of the music building; for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities); and, before completing his second term, bringing the school to 80 percent of its \$90M capital campaign goal. In Washington, in addition to his work with 21st Century Consort, he is founder, co-director, and lutenist of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library since 1977. The ensemble has toured and recorded extensively, and has recently produced its fourth in a series of collaborations with British actor Sir Derek Jacobi, in performances at the Globe Theatre in London, in California's Napa Valley, and at Strathmore Hall and the Kennedy Center. Mr. Kendall served as director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development at the school and its move to the Clarice Smith Performing Arts

Center. Associate conductor of the Seattle Symphony from 1987 to 1992, and director of the Music Division and Tanglewood Institute of the Boston University School for the Arts from 1993 to 1996, Mr. Kendall has guest conducted many orchestras and ensembles in repertoire from the 18th to the 21st centuries. His recordings can be heard on the British ASV, Arabesque, Bard, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

JAMES NICKEL, French horn, has served as third horn with the National Symphony Orchestra since 2008. Previously, he was the assistant principal horn with the Dallas Symphony Orchestra, and associate principal horn with the Montreal Symphony Orchestra. He has also served as guest principal hornist with the Orpheus Chamber Orchestra on their European tour in 1998, and performed with the orchestras of Houston, Detroit, Fort Worth, Rhode Island, and the Boston Philharmonic. He can be heard on recordings by the National, Dallas, Detroit, and Montreal symphonies, and also with his horn colleagues from the Dallas and Houston symphonies on their Crystal Records CD *Texas Horns*. Mr. Nickel has been featured as a soloist with the National Symphony, the Dallas Symphony, the Florida Orchestra, the Southeast Iowa Symphony Orchestra, and the New England Conservatory Symphony Orchestra. Mr. Nickel has participated in the Stellenbosch International Chamber Music Festival in Stellenbosch, South Africa; the Music in the Mountains festival in Durango, CO; the Sun Valley Summer Symphony in Idaho; the National Repertory Orchestra; the Spoleto festival; the American Wind Symphony; the Texas Music Festival; and the Sarasota Music Festival. In addition to performing, Mr. Nickel is on faculty at both Catholic University in Washington, DC, and George Mason University in Fairfax, VA.

ALEXANDRA OSBORNE, violin, was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009. Prior to this, she performed as a regular substitute with the Philadelphia Orchestra, including invitations for the 2006 Florida/Puerto Rico tour and its own chamber music series. She has also appeared with the Pittsburgh Symphony Orchestra for two recent European festival tours, playing at the BBC Proms and the Lucerne, Bonn, and Grafenegg festivals. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras: the Auckland Philharmonia, the SBS Radio and Television Orchestra, the University of Melbourne Symphony, and the Eclipse Chamber Orchestra. She made her US solo debut in 2004 with the South Bend Symphony. In 2012, she was a featured soloist with the National Symphony with Steven Reineke and performed the Dvorak *Piano Quintet* with Maestro Eschenbach on the Kennedy Center's Millennium Stage. An active chamber musician, she has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, and Colorado music festivals, the Philadelphia Chamber Music Society, and has been named a featured artist in *Symphony Magazine*. Osborne is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony

Australia Young Performers Award. She has performed as assistant concertmaster at the Colorado Music Festival and recently was guest concertmaster with the Auckland Philharmonia. Osborne graduated with bachelor and master of music degrees from the Curtis Institute of Music and the Juilliard School. She frequently performs with the Last Stand Quartet and is a teaching artist for the American Youth Philharmonic Orchestra, as well as a half marathoner.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, D.C., areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

WILLIAM SHARP, baritone, has made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's *Liederkreis Op. 39* with pianist Vladimir Feltsman, and Beethoven's *An die Ferne Geliebte* with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, the Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records, and his recording of Leonard Bernstein's final major work, *Arias and Barcarolles*, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

SARA STERN, a Washington, D.C., native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. Lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and she found herself improvising with a variety of ensembles in the San Francisco Bay Area. After

several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as principal flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets, and orchestral repertoire, as well as chamber music, and has presented solo recitals in various venues, including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours each year.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 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. In addition, 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 was made by the Venetian master Matteo Goffriller and dates from 1691.

RACHEL YOUNG, cello, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort, and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center, and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, DC. She earned a bachelor of music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Mu-

sical Studies in England, where she studied with William Pleeth. Young now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

H. PAUL MOON (zenviolence.com) is a filmmaker whose body of work includes short and feature-length documentaries, dance films, and experimental cinema, featured and awarded at over a hundred film festivals worldwide. He has taught documentary editing at Docs In Progress as an Adobe Certified Expert, and serves as adjunct professor at George Mason University's Film and Video Studies program. He also manages a network of online communities at focuspulling.com that keeps pace with new camera technologies. He worked as a small camera specialist for a Paramount feature film starring Will Ferrell and Mark Wahlberg, and as cinematographer for director Josephine Decker's film in "collective:unconscious" that debuted at the South by Southwest Festival. Recent films include "Sitka: A Piano Documentary" (sitkadoc.com) about the craftsmanship of Steinway pianos, and "Quartet for the End of Time" (quatuor.xyz) about Olivier Messiaen's transcendent WWII composition. Moon's latest film, an award-winning feature-length documentary about the life and music of American composer Samuel Barber (samuelbarberfilm.com) recently premiered on PBS, and features the 21st Century Consort with tonight's baritone William Sharp performing "Dover Beach."

MICHAEL MCCARTHY, director, is highly regarded as one the leading choral conductors of today. A native of the UK, Michael has worked with numerous professional choirs including the Sixteen, the Cardinalls Musick and the Gabrieli Consort. In addition to singing with the Monteverdi Choir, McCarthy also served as Sir John Eliot Gardiner's assistant with the choir. Michael was the founder and director of the London [England] Oratory School Schola. Founded in 1996, the Schola quickly became one of London's premier boys' concert choirs, performing regularly on the London concert platform and in the studio for both the recording and film industries. Michael directed the Schola in recordings for films including Sleepy Hollow, The Lord of the Rings cycle, and Harry Potter.

In 2003 he moved to Washington DC to take up the position of Director of Music at Washington National Cathedral. In Washington, Michael is charged with overseeing the Cathedral's expanding music program, which include four choirs, two of which are a boys choir and a girls choir. In addition to providing music for the daily round of choral liturgies, Michael has overseen a number of significant national services at the Cathedral including the funerals of Presidents Reagan and Ford and the Inaugural Prayer Service which takes place at the Cathedral the day following a Presidential Inauguration.

In 2010, Michael established a professional concert ensemble, Cathedra. In a handful of years it has achieved high acclaim, not least for its "beautiful, blended sound" (The Washington Post). Specializing in music of both the

Renaissance and Baroque and a champion of the modern-day composer, Cathedral is a highly skilled ensemble of professional singers and instrumentalists, dedicated to bringing the highest form of musical expression to music from across the ages.

THE GIRL CHORISTERS OF WASHINGTON NATIONAL CATHEDRAL CHOIR

Michael McCarthy, Director

The Washington National Girls Cathedral Choir, founded in 1997 are currently among few cathedral choirs in the United States with an affiliated school, in the English tradition. The girl trebles, ages 12-18, attend National Cathedral School for girls. The rest of the choir are professional musicians from the greater Washington/Baltimore area and sing countertenor(alto), tenor and bass. Under the direction of Canon Michael McCarthy, the Boys Cathedral Choir and the Girls Cathedral Choir share responsibilities to provide liturgical support for Cathedral services including daily weekday even-songs and Sunday services. They have been heard in radio broadcasts for PRI and have participated in televised Cathedral services and those of national and ecumenical importance such as the memorial service for Princess Diana, the presidential inaugural prayer services, state funerals, the 9/11 prayer service, prayer service for the victims of Hurricane Katrina and, more recently, the Funeral service of Astronaut Neil Armstrong, the Memorial service for Nelson Mandela, and installation of the Presiding Bishop of the Episcopal Church of the United States. Concert tours have taken the choirs to New York, Sarasota, Tampa, Los Angeles, San Diego, Portland, San Francisco, St. Louis, Milwaukee, Atlanta, Boston, Chicago, Indianapolis, Richmond and Hawaii and just recently to the United Kingdom to visit Ely, Worcester, Lincoln, and St. Paul's Cathedrals, and Kings College, Cambridge. The choirs have recorded numerous CD's including Centennial Celebration, Hear the Christmas Angels and Handel's Messiah, all available through the Cathedral Museum Store.

For more information about the music program or becoming a cathedral chorister, please contact the Cathedral Music Office at musicoffice@cathedral.org or 202-537-5730.

For Consort news and performance information, please visit the 21st Century Consort website at www.21stcenturyconsort.org or AmericanArt.si.edu/calendar.

21st Century Consort

Founded in 1975, the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978, performing for many years at the Hirshhorn Museum and Sculpture Garden. In its annual series at the Smithsonian American Art Museum, where it is ensemble-in-residence, the Consort presents concerts frequently related to the museum's exhibitions, featuring music by living composers—including world premieres—along with 20th-century classics. Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include leading players from the National Symphony Orchestra, along with other prominent chamber musicians and soloists from Washington, DC, and elsewhere.

www.21stcenturyconsort.org

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

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Compiled December 2017

Future Programs

Lenny's Legacy ■ FEBRUARY 17, 2018

LUKAS FOSS – *For Lenny*

LEONARD BERNSTEIN – *Clarinet Sonata*

LUKAS FOSS – *Time Cycle*

NED ROREM – *The Unquestioned Answer*

ANDREA CLEARFIELD – *New Work*

LEONARD BERNSTEIN – *Prelude, Fugue, and Riffs*

Memory Lane ■ APRIL 21, 2018

CHEN YI – *Tunes from My Home*

SARAH KIRKLAND SNIDER – *Songs from Unremembered*

BORA YOON – New multi-media work with videographer Paul Moon

PAUL SCHOENFIELD – *Gloria's Century* (Premiere)

Concerts are at the Smithsonian American Art Museum unless otherwise noted, and are FREE. Programs begin at 5:00 p.m., with pre-concert discussions at 4:00 p.m., and receptions following the concerts.

Please visit us at [Facebook.com/21stcenturyconsort](https://www.facebook.com/21stcenturyconsort) or [Scroogeopera.com](https://www.scroogeopera.com) and sign up to receive our email newsletters.

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