

21st Century Consort

Christopher Kendall, Artistic Director

Boyd Sarratt, Manager

Rick Barber, double bass

Paul Cigan, clarinet

Lisa Emenheiser, piano

Lee Hinkle, percussion

Donnie Johns, percussion

Alexandra Osborne, violin

Sara Stern, flute

Rachel Young, cello

Aaron Percy, audio/video engineer

Recorded October 16, 2020
at St. Mark's Episcopal Church
Washington, DC



The 21st Century Consort's 2019–2020 activities are sponsored by the Nicolae Bretan Music Foundation, The Amphion Foundation, and the Board and Friends of the 21st Century Consort.

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Program “ S p a c e d O u t ”

An Expanding Distance of Multiple Voices Jeffrey Mumford

I. Estatico e molto appassionato

II. Sparso ed espansivo

III. Molto delicatissimo ed etereo possibile

IV. Molto appassionato

V. Maestoso

Ms. Osborne

Between Worlds I Carlos Simon

Ms. Young

La Forma della Spazio Zosha Di Castri

Mr. Cigan, Ms. Emenheiser, Mr. Kendall, Ms. Osborne,

Ms. Stern, Ms. Young

Between Worlds.II Carlos Simon

Ms. Osborne

How to be a Deep Thinker in LA Jennifer Jolley

Mr. Hinkle

Between Worlds IV Carlos Simon

Mr. Barber

The Light that Fills the World John Luther Adams

Mr. Barber, Ms. Emenheiser, Mr. Hinkle, Mr. Johns,

Mr. Kendall, Ms. Osborne

Program Notes

An Expanding Universe of Multiple Voices

Jeffrey Mumford

Born in Washington, D.C. in 1955, composer Jeffrey Mumford has received numerous fellowships, grants, awards and commissions, including the “Academy Award in Music” from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Other grants have been awarded by the Ohio Arts Council, Meet the Composer, the Martha Baird Rockefeller Fund for Music Inc., the ASCAP Foundation, and the University of California.

Mumford’s most notable commissions include those from the San Antonio Symphony; Washington Performing Arts; the Fulcrum Point New Music Project (through New Music USA); Duo Harpverk (Iceland); the Sphinx Consortium; the Cincinnati Symphony; the VERGE Ensemble/National Gallery of Art/Contemporary Music Forum; the Argento Chamber Ensemble; Ole Bohn; the Haydn Trio Eisenstadt (Vienna); the Network for New Music; the Cleveland Orchestra; the Chicago Symphony Orchestra; a consortium of presenters consisting of the Krannert Center for the Performing Arts at the University of Illinois, Urbana-Champaign; Chamber Music Columbus (OH) and Omus Hirshbein; the Nancy Ruyle Dodge Charitable Trust; Meet the Composer/Arts Endowment Commissioning Music/USA; the National Symphony Orchestra (twice); Cincinnati radio station WGUC; the Walter W. Naumburg Foundation; the Fromm Music Foundation; and the McKim Fund in the Library of Congress.

His music has been performed extensively, by major orchestras, soloists, and ensembles, both in the United States and abroad, including London, Paris, Reykjavik, Vienna, and The Hague. Current projects include *verdant cycles of deepening spring*, a violin concerto for Caroline Chin; a new string quartet for an international consortium (including ensembles from London, Berlin, Stuttgart, Amsterdam, Copenhagen, Glasgow, Boston and New York); *of radiances blossoming in expanding air*, for ’cello & chamber orchestra, for Deborah Pae; *unfolding waves*, a piano concerto for Italian pianist Pina

Napolitano and the SMASH Ensemble based in Spain; and the ongoing set of “*rhapsodies*” for ’cello & strings.

Mumford has taught at the Washington Conservatory of Music, served as Artist-in-Residence at Bowling Green State University, and served as assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music. He is currently Distinguished Professor at Lorain County Community College in Northern Ohio.

The composer writes:

an expanding distance of multiple voices is a set of variations for solo violin celebrating the virtuosity and intelligence of violinist Lina Bahn. It was commissioned by a Washington, D.C based consortium consisting of Pamela Johnson, Kathryn Judd, Philip Berlin, and Otho Eskin to whom I am tremendously grateful.

Cast in five movements, the work displays many changes of mood, tempo, and timbre. As is the case in my work for solo viola, *wending*, much of the harmonic material is based on the letters of its dedicatee (in this case linA BAHn). Movements one and two and three and four are played together without pause.

The title for me suggests a layered space suspended and vast, in which many sources and gradations of light radiate from the continually shifting pockets of its interior.

Between Worlds

Carlos Simon

Simon’s latest album, *My Ancestor’s Gift*, was released on the Navona Records label in April 2018. Described as an “overall driving force” (Review Graveyard) and featured on Apple Music’s “Albums to Watch,” *My Ancestor’s Gift* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named as a Sundance Composer fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown, and Eric Garner, was recently performed at

the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/JAPAN Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

The composer writes:

Bill Traylor was born a slave in Alabama in 1853 and died in 1949. He lived long enough to see the United States of America go through many social and political changes. He was an eyewitness to the Civil War, Emancipation, Reconstruction, Jim Crow segregation and the Great Migration. As a self-taught visual artist, his work reflects two separate worlds—rural and urban, black and white, old and new. In many ways the simplified forms in Traylor's artwork tell of the complexity of his world, creativity, and inspiring bid for self-definition in a dehumanizing segregated culture. This piece is inspired by the evocative nature as a whole and not one piece by Traylor. Themes of mystical folklore, race, and religion pervade Traylor's work. I imagine these solo pieces as a musical study; hopefully showing Traylor's life between disparate worlds.

How to be a Deep Thinker in LA

Jennifer Jolley

Jennifer Jolley (b. 1981) is a West Texas-based composer of vocal, orchestral, wind ensemble, chamber, and electronic works.

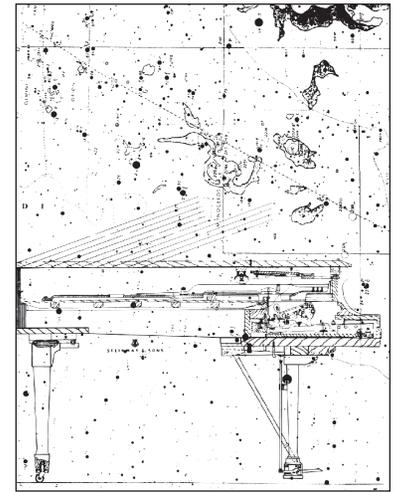
Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A. Prisoner of Conscience, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic'...times" by Frank J. Oteri of *NewMusicBox*. Her piece *Blue Glacier Decoy*, written as a musical response to the

Olympic National Park, depicts the melting glaciers of the Pacific Northwest. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide, including the Sydney Conservatorium of Music Wind Symphony, Dulciana (Dublin, Ireland), Urban Playground Chamber Orchestra (New York, NY), and the SOLI Chamber Ensemble (Alba, Italy residency). She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at Brevard College, University of Toledo, the Vermont Symphony, the Central Michigan University School of Music, and the Alba Music Festival in Italy. Most recently she was the Composer-in-Residence of the Women Composers Festival of Hartford in 2019. She promotes composer advocacy and the performance of new works through her opera company North American New Opera Workshop, her articles for *NewMusicBox*, and her work on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer's blog—on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around "failure" for her students. Jennifer joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.



The composer writes:

At the beginning of 2009, I wanted to write a solo percussion piece, and to ease my way into it, I decided to use spoken text. Kendall A. wrote a sestina called “How to be a Deep Thinker in Los Angeles,” and with permission I was able to use it.

A sestina is a highly-structured poem form consisting of six six-lined stanzas followed by a tercet for a total of thirty-nine lines. The same set of six words ends the lines of each of the six-line stanzas, but in a different order each time. These six words then appear in the tercet as well.

This structure creates a cyclical poem, and therefore, the poem creates a cyclical piece. Each percussion instrument is specifically used to match certain events in the poem, and the listener can track the rotations.

The Form of Space

Zosha di Castri

Zosha Di Castri is a Canadian composer/pianist living in New York. Her work has been performed in Canada, the U.S., South America, Asia, and Europe, and extends beyond purely concert music, including projects with electronics, sound arts, and collaborations with video and dance. She recently completed a commission titled *Hunger* for the Montreal Symphony Orchestra with improvised drummer, which is designed to accompany Peter Foldes’ 1973 silent film by the same name. She also wrote *Long Is the Journey, Short Is the Memory* for orchestra and chorus, that opened the first night of the BBC Proms in 2019 at Royal Albert Hall. Other large-scale projects include a 25-minute piece for soprano, recorded narrator and orchestra entitled *Dear Life* (based on a short story by Alice Munro), and an evening-length new music-theatre piece, *Phonobellow* (co-written with David Adamcyk) for ICE, with performances in New York and Montreal. *Phonobellow* features five musicians, a large kinetic sound sculpture, electronics, and video in a reflection on the influence of photography and phonography on human perception. Her orchestral compositions have been commissioned by John Adams, the San Francisco Symphony, New World Symphony, Esprit Orchestra, the Orchestre Symphonique de Montréal, and the BBC, and have been featured by the Tokyo Symphony, Amazonas Philharmonic, Toronto Symphony

Orchestra, and the Cabrillo Festival Orchestra among others. Zosha has made appearances with the Chicago Symphony, the L.A. Philharmonic, the New York Philharmonic, and the San Francisco Contemporary Music Players in their chamber music series, and has worked with many leading new music groups including Talea Ensemble, Wet Ink, Ekmeles, Yarn/Wire, the NEM, Ensemble Cairn, and JACK Quartet. She was the recipient of the Jules Léger Prize for New Chamber Music for her work *Cortège* in 2012, and participated in Ircam’s Manifeste Festival in Paris, writing an interactive electronic work for Thomas Hauert’s dance company, ZOO. Other recent projects include a string quartet for the Banff International String Quartet Competition; a piece for Yarn/Wire for two pianists, two percussionists, and electronics premiered at her Miller Theatre portrait concert; a solo piano work for Julia Den Boer commissioned by the Yvar Mikhashoff Trust Fund; a piano/violin duo with Jenny Koh; and a string octet premiered by JACK Quartet and Parker Quartet at the Banff Centre. Upcoming projects include a Koussevitzky commission from the Library of Congress for percussionist Steve Schick and ICE, and a commission for the Grossman Ensemble in Chicago. Zosha completed her bachelor of music in piano performance and composition at McGill University, and has a doctorate from Columbia University in composition. She is currently the Francis Goelet Assistant Professor of ZOSHA DI CASTRI Music at Columbia, and just finished a year-long fellowship at the Institute for Ideas and Imagination in Paris. Her debut album *Tachitipo*, released November 2019 to critical acclaim, can be found on New Focus Recordings.

The composer writes:

Inspired by the mobiles of Lee Bontecou and Alexander Calder, this spatialized piece traces sound trajectories around the concert hall. The title is borrowed from a short story by Italo Calvino and translates to “The Form of Space.”

The Light that Fills the Worlds

John Luther Adams

For John Luther Adams, music is a lifelong search for home—an invitation to slow down, pay attention, and remember our place within the larger community of life on earth. Living for almost 40 years in northern Alaska, JLA discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the ’80s, he

worked full-time as an environmental activist. But the time came when he felt compelled to dedicate himself entirely to music. He made this choice with the belief that, ultimately, music can do more than politics to change the world. Since that time, he has become one of the most widely admired composers in the world, receiving the Pulitzer Prize, a Grammy Award, and many other honors. In works such as *Become Ocean*, *In the White Silence*, and *Canticles of the Holy Wind*, Adams brings the sense of wonder that we feel outdoors into the concert hall. And in outdoor works such as *Inuksuit* and *Sila: The Breath of the World*, he employs music as a way to reclaim our connections with place, wherever we may be.

A deep concern for the state of the earth and the future of humanity drives Adams to continue composing. As he puts it: “If we can imagine a culture and a society in which we each feel more deeply responsible for our own place in the world, then we just may be able to bring that culture and that society into being.”

Since leaving Alaska, where he composed *The Light that Fills the World*, JLA and his wife Cynthia have made their home in the deserts of Mexico, Chile, and the southwestern United States.

The composer writes:

For much of the year, the world in which I live is a vast, white canvas.

Last winter, reading art critic John Gage’s essay “Color As Subject,” I was struck by the equivalence between the view out of my window and Mark Rothko’s use of white in his paintings. The exquisite colors on the snow and those in Rothko’s translucent fields suggested to me broad diatonic washes suffused with slowly changing chromatic harmonies. Slowly, faintly, I began to hear a new music stripped to its most essential elements: harmony, timbre and texture, suspended in what Morton Feldman called “time undisturbed.”

The ideal of the sublime landscape has long been an obsessive metaphor for my work. But the resonance of my recent musical landscapes are more internal, a little less obviously connected with the external world. If in the past the melodic elements of the music have somehow spoken of my own subjective presence in the landscape, in the newer music there are sharply defined

lines—only slowly changing colors on a timeless white field. All the edges are blurred. Individual sounds are diffused into one unbroken aural horizon. Harmony and color become one with space and time.

Listening to these “allover” textures, it’s difficult to concentrate for long on a single sound. The music wants to move us beyond syntactical meaning, even beyond images, into the experience of listening within an enveloping whole, a transpersonal presence. These seemingly static fields of sound embrace constant change. But rather than moving on a journey through a musical landscape, the experience of listening is more like sitting in the same place as the wind and weather, the light and shadows slowly change. The longer we stay in one place, the more we notice change.

The Light That Fills the World was written in late winter and early spring when—following the long darkness of winter—the world is still white and filled with new light. If the unrelenting texture of this music embodies stasis, I hope its prevalent tone evokes the ecstatic.

The title of the piece is borrowed from an Inuit song which sings of the close relationship between beauty and terror, risk and revelation:

My fears,
those small ones
that I thought so big,
for all the vital things
I had to get and to reach.

When, in fine weather,
I drifted out too far in my kayak
and thought myself in danger

And yet there is only
one great thing,
the only thing:

To live to see in huts and on journeys
the great day that dawns
and the light that fills the world.

Artist Biographies

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, was appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin in 1999. He enjoys a career as orchestral clarinetist, chamber musician, teacher, and concerto soloist. In addition to the NSO and the 21st Century Consort, groups with which Mr. Cigan performs include Eclipse Chamber Orchestra and the Smithsonian Chamber Players. He has recorded with these ensembles on the Dorian, Bridge, and Naxos labels. In 2012 Mr. Cigan premiered Donald Crockett's *Dance Concerto* with the 21st Century Consort and performed a special wind ensemble version of the piece with the University of Maryland Wind Orchestra in 2015. Prior to the NSO, Mr. Cigan held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony. Other musical activities include performing at the Halcyon Music and Grand Teton Music festivals and teaching at the University of Maryland's National Orchestral Institute and the Philadelphia International Music Festival. Mr. Cigan is a graduate of Temple University, studying with Anthony Gigliotti, former principal clarinetist of The Philadelphia Orchestra.

21st Century Consort pianist and Steinway Artist LISA EMENHEISER has been performing with the National Symphony Orchestra for 25 years. A graduate of the Juilliard School, where she earned both Bachelor and Master of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, The Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, the McLean Orchestra, and was one of the featured soloists for the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser appears regularly in concert with musicians of the

National Symphony Orchestra; an avid performer of chamber music, Lisa is a founding member of Opus 3 Trio with violinist Charles Wetherbee and cellist David Hardy. Recently she shared the stage with Christoph Eschenbach as part of the Kennedy Center's Iberian Festival and performed four-hand music with pianist Joseph Kalichstein at the Kennedy Center's Terrace Theatre in 2017. Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Ginastera's *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, ProArte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. A committed teacher, Lisa was recently inducted into the Steinway Hall of Fame.

LEE HINKLE, D.M.A., is a percussionist and baritone vocalist whose percussion playing has been called "rock-steady" by *The Washington Post*. Hinkle is the principal percussionist with the 21st Century Consort. 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 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. Hinkle is a Yamaha Performing Artist. To learn more, visit www.leehinkle.com.

DON JOHNS is an in-demand percussion performer and educator in the Baltimore/Washington Metropolitan area. Mr. Johns is principal timpanist of the Apollo Orchestra in Bethesda, MD/Washington, DC. Additionally, he is the lead percussionist for Soulful Symphony (Columbia, MD). He also plays as an extra percussionist with the Richmond Symphony, Annapolis Symphony, Maryland Symphony, Mid-Atlantic Symphony (MD), Bay-Atlantic Symphony (NJ), and the American Festival Pops Orchestra (VA). Additionally, Mr. Johns is a proud member of both the Gateways Festival Orchestra (Rochester, NY) and the Colour of Music Festival Orchestra (Charleston, SC)—two groundbreaking groups that spotlight professional black classical musicians. Along with orchestral work, Mr. Johns has played drum set and percussion for musical productions at the Kennedy Center (DC), Brooklyn Academy of Music (NY), Moore Theatre (Seattle, WA), Lincoln Theatre (DC), Atlas Theatre

(DC), Signature Theatre (VA), Studio Theatre (DC), Onley Theatre (MD), and Toby's Dinner Theatre (MD). He also plays drum set and timpani for several churches in the Washington, DC area. Mr. Johns is the Adjunct Professor of Percussion at Bowie State University in Bowie, MD, and Percussion Director at Northwestern High School in Hyattsville, MD. He has a Master of Music Degree in Percussion Performance (2011) and Bachelor of Music Degree in Music Education (2005), both from the University of Maryland. In addition, Mr. Johns has served on the music grant reviewing panels for the Washington DC, State of Maryland, and Prince George's County Arts and Humanities Councils. He is endorsed as an Education Artist by Innovative Percussion sticks/mallets and Black Swamp Percussion. Mr. Johns also serves on the Education Committee for the Percussive Arts Society.

CHRISTOPHER KENDALL is dean emeritus at the University of Michigan School of Music, Theatre & Dance. During his decade as dean, he was responsible for increasing the School's diversity; for leading its \$90M capital campaign; for a \$30M expansion/renovation of the school's physical plant; and for launching the inter-disciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his work with 21st Century Consort, he is founder 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 produced 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. 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, he 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,

ALEXANDRA OSBORNE, Australian violinist, enjoys an exciting and versatile career as an orchestral and chamber musician, solo artist, and teacher. She was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009, and most recently was the Acting Assistant Concertmaster. A chamber music lover, Ms. Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, and Colorado Music Festivals; the Philadelphia Chamber Music Society; the Fortas Chamber Music Series; and was a featured artist in *Symphony Magazine*. She is a laureate of the 2001 Michael Hill International Violin Competition; winner of the Gisborne International Music Competition; and a gold medalist of the Symphony Australia Young Performers Award, Australia's largest and most grueling instru-

mental competition. Ms. Osborne collaborated with members of the Chamber Music Society of Lincoln Center for Alice Tully Hall's highly acclaimed opening night concert and performed the Mendelssohn *Octet* at Lincoln Center with members of the New York Philharmonic. Recent highlights include her debut album of world premiere Nico Muhly and Philip Glass works out now on ABC Classic; tours across Australia and the USA with the Australian Chamber Orchestra; a concert on the "King Louis XIV" Amati at the Smithsonian American History Museum; the Dvorak *Piano Quintet* with Maestro Eschenbach; the Fortas Chamber Music Series; and concerts at the Lucerne, Bonn, Grafenegg and Rostropovich Festivals, and the BBC Proms. Ms. Osborne is founding board member and violinist of Jackson Hole Chamber Music, and Guest Concertmaster with the Auckland Philharmonia. A graduate of Curtis and Juilliard, she currently plays with the Omega Ensemble in Sydney, the 21st Century Consort, Chiarina Chamber Players, and Eclipse Chamber Orchestra,

SARA STERN, a Washington, DC, 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.

A National Symphony cellist since 1998, RACHEL YOUNG brings a diverse musical background to her work, ranging from an avid engagement in chamber music to a strong interest in new music. She joins NSO colleagues as a member of the Last Stand Quartet and the 21st Century Consort. Prior to joining the Symphony, Ms. Young served as principal cellist of the Kennedy Center Opera House Orchestra. An enthusiastic chamber musician, she has appeared with the Fortas Chamber Music Series and Mason Bates' KC Jukebox at the John F. Kennedy Center, Smithsonian Chamber Music Society, Jackson Hole Chamber Music, Garth Newel Music Center, the Odeon Chamber Series, the Strathmore Mansion, the White House, and the American Embassy in Madrid, as well as on radio stations WGMS, WETA, and WGBH. Her discography includes performances with the 21st Century Consort and the Smith-

sonian Chamber Players. Young has also enjoyed occasional forays into new arenas, collaborating with the Paul Taylor Dance Company, movie producer Bill McKenna, songwriter Randy Barrett, and saxophonist Al Regni. Ms. Young was born and raised in Washington, DC. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, Young trained in the NSO's Youth Fellowship Program, studying with principal cellist David Hardy. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of performing contemporary music incredibly rewarding. 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 Musical Studies in England where she studied with William Pleeth. Young is a teaching artist with the National Symphony Orchestra's Youth Fellowship and SMI programs as well as a chamber coach for the Maryland Classic Youth Orchestra. She serves on the boards of the Kindler Cello Society and the 21st Century Consort. She resides just outside of Washington with her husband, bassist Anthony Manzo, their 2 children, 3 basses, 3 cellos and 3 cats. She often commutes to work on her bike.

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