

The Smithsonian American Art Museum Presents

# 21st CENTURY CONSORT

November 5, 2011

Nan Tucker McEvoy Auditorium,  
Smithsonian American Art Museum

The Smithsonian American Art Museum  
presents

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Elisabeth Adkins, Violin  
Paul Cigan, Clarinet  
Lisa Emenheiser, Piano  
Abigail Evans, Viola  
Aaron Goldman, Flute  
Sue Heineman, Bassoon  
Jane Stewart, Violin  
Nick Stovall, Oboe  
Olivia Vote, Mezzo-Soprano  
Rachel Young, Cello

Mark Huffman, Recording Engineer  
Kevin McGee, Stage Manager

Saturday, November 5, 2011  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum



The 21st Century Consort's 2011–2012 Season is sponsored by  
The Smithsonian American Art Museum and funded in part by generous  
grants from the Cafritz Foundation and the Copland Foundation, and  
contributions from the Board and Friends of the 21st Century Consort.

The Smithsonian American Art Museum  
presents

## Pre-Concert Discussion

Christopher Kendall with David Froom and Jo Ann Gillula

## Program

### “The Great American...”

Songs America Loves to Sing

John Harbison

Solo: *Amazing Grace*  
Canon: *Careless Love*  
Solo: *Will the Circle be Unbroken?*  
Canon: *Aura Lee*  
Solo: *What a Friend We Have in Jesus*  
Canon: *St. Louis Blues*  
Solo: *Poor Butterfly*  
Canon: *We Shall Overcome*  
Solo: *Ain't Goin' to Study War No More*  
Canon: *Anniversary Song*

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Goldman, Ms. Young

Emerson Songs

David Froom

Cloud upon cloud  
The Snow-Storm  
I cannot find

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Ms. Evans, Mr. Goldman, Ms. Heineman,  
Mr. Kendall, Mr. Stovall, Ms. Vote, Ms. Young

INTERMISSION

## A Whitman Sampler

Or Like a...an Engine	Joan Tower
Love Song of a Waterfall	Slim Whitman
My Western Home	arr. William Brehm
Wild Wild West	Richard Markowitz, arr. David Froom
This Land is Your Land	arr. William Brehm

Ms. Emenheiser, Ms. Vote

Clocks Miguel Del Aguila

Ms. Adkins, Ms. Emenheiser, Ms. Evans, Ms. Stewart, Ms. Young



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

The Consort wishes to dedicate this concert to a wonderful friend and colleague of three decades, Curt Wittig. Our recording engineer through innumerable projects, thoroughly an artist in his own right, Curt passed away this past summer, leaving behind him a vast legacy of recordings and documented performance. Perhaps his magnum opus, among the work he did with so many kinds of music and performers, is the archive of 21<sup>st</sup> Century Consort concerts of over 35 years. Still being brought up to date on the Consort website, his magical work can be found at [www.21stcenturyconsort.com/index.php/archive](http://www.21stcenturyconsort.com/index.php/archive). We will miss Curt more than we can say, but will be forever grateful for his friendship and great work.

## Program Notes and Texts

### Artistic Director's Note:

The Smithsonian American Art Museum's current, extraordinary exhibition, "The Great American Hall of Wonders," has been the inspiration for the Consort's fall concerts. If you haven't had a chance already, we urge you to visit it. In this evening's program, we've populated the first half with works that evoke the period, 1) in what Jon Harbison calls his "distant, quaint vision," but one very much alive in our imagination and a living force in our work and world, and 2) David Froom's beautiful setting of one of the American poets whose work captures the *zeitgeist* of the exhibition's era. In designing the program's second half, we embarked on a quest to find a collection of works that parallels the six characteristic items favored by the artists and inventors in the exhibition (representing nature: the giant redwood, Niagara Falls and the buffalo; representing industrialization: the railroad, clock and gun). This turned out to be harder than anticipated. Nevertheless I look forward to experiencing the crazy-quilt of things that have emerged. Song settings particular to the program by the other iconic poet of the period, Whitman, were hard to come by, but we dedicate this sampler nevertheless to a Whitman of a different stripe (Slim, no relation to Walt) whose vivid and inimitable performance could only be rendered here in its original form. Other pieces, including Bill Brehm's marvelous arrangements (slightly and slyly altered to evoke the exhibition and Walt himself), at least touch the six items of nature and the machine, bracketed by Joan Tower's powerful evocation of "engine" (which we are happy to consider specifically a railroad steam engine) and Miguel Del Aguila's ingenious evocation of clocks.

– Christopher Kendall

### *Songs America Loves to Sing*

**John Harbison**

Since receiving the 1986 Pulitzer Prize, John Harbison has become a distinguished figure in American composition. The recipient of numerous awards and honors (including the prestigious MacArthur Foundation's "genius" award), Harbison has composed music for most of America's premiere musical institutions, including the Metropolitan Opera (*The Great Gatsby*, 1999), the Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center.

Harbison grew up in a musical family. His father, a professor of history at Princeton, was also formally trained in composition and wrote music in both serious and pop styles. Already as a child John absorbed a wide repertory of musical styles, and he began improvising at the piano before he could even read music. He studied both violin and piano, composed actively, and pursued jazz obsessively. By the time he was fifteen he had won a national competition with a work for trumpet and piano.

Mr. Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the American Academy in Rome, and numerous festivals, including Tanglewood, Marlboro, and Aspen. He received degrees from Harvard and Princeton before joining the faculty of MIT. He is Acting Artistic Director of Emmanuel Music (Boston), co-Artistic Director of the Token Creek Chamber Music Festival, and President of the Copland Fund.

Regarding *Songs America Loves to Sing*, the composer writes:

It is a distant, quaint vision: the family around the piano singing familiar songs, a Currier and Ives print, an album of sepia photographs. But I remember it well (or did I imagine it?). The album which our family sometimes used may have been called *Songs America Loves to Sing*. The present collection of solos and canons on some of these still familiar melodies is dedicated to my sister Meg (of five singers, now only two left).

*Solo: Amazing Grace*

In 1972 I made a virtuoso set of variations for solo oboe on this tune. This simpler version is an exploration of the overtones of the primary chord. The accompanying strings offer a foretaste of the canonic principle, framing the soloist with slower versions of "Amazing Grace."

*Canon: Careless Love*

The melody is presented as a ghostly backdrop in the accompanying piano. A series of pensive octave canons serve to introduce the ensemble, in pairs, to the listener.

*Solo: Will the Circle be Unbroken?*

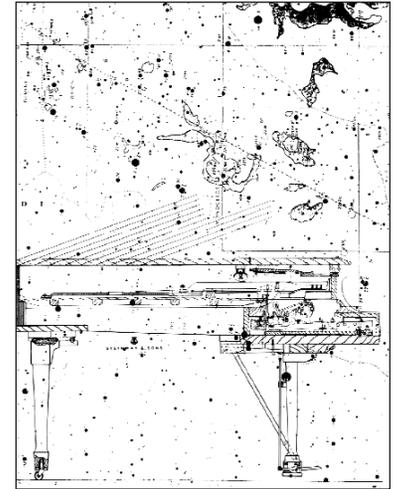
The song has a visionary presence, and suggests very little harmonic change, a fact emphasized by the obsessive piano signal. The solo begins rhapsodically, then is pulled into the pulse.

*Canon: Aura Lee*

The piano ostinato is an abstract wallpaper of the tune which is presented at various speeds by the others. In the '50s a famous entertainer produced a hit record of a song that very much resembles "Aura Lee."

*Solo: What a Friend We Have in Jesus*

We are at the heart of the cycle, two numbers touching upon the gospel and blues traditions. Here the piano offers increasingly fervent glosses on the tune. The accompanists are not drawn in, but cast a reverent shadow.



*Canon: St. Louis Blues*

The most elaborate of the canons, actually a double inversion canon over a free bass, with certain elements treated as "thickened lines" (a fine descriptive jazz theory term).

*Solo: Poor Butterfly*

The pristine melody is first presented as a cadenza, filtering though only if the listener remembers it well. Then, as a reminder, it is played simply by the accompanists, while the soloist continues an embroidery derived from the tune.

*Canon: We Shall Overcome*

We enter a political sequence here, two songs that never lose currency. The early music vocabulary for "We Shall Overcome" says that the goals it furthered have not been achieved. The contentious diminution canons suggest that social struggles and disjunction continue, inevitably.

*Solo: Ain't Goin' to Study War No More*

I know no sturdier expression of the hope for peace than this spiritual. In the setting an undercurrent of unease is present in the fanfares heard during the second stanza. As the accompanists join the soloist in a collective jam session, the conflicts recede. (A parallel version of the piece was my contribution the Albany Symphony Spiritual Project.)

### *Canon: Anniversary Song*

In a photograph of her fifth birthday party my sister Helen sits in front of her cake, surrounded by her friends, in a perfect party dress, weeping inconsolably. From that image of her indelibly melancholic temperament comes the initial canon; birthdays can be daunting. At the end a more hopeful version of this tune, similar to a (perhaps) still copyrighted melody, takes over.

*Songs America Loves to Sing*, for the so-called “Pierrot” combination, was commissioned jointly by the Atlanta Chamber Players, with funding from Cherry Logan Emerson, and the Da Capo Chamber Players, with an award from the Barlow Endowment for Music Composition at Brigham Young University. As in an earlier piece, *Fourteen Fabled Folk-songs* (in which I invented all the tunes), the pattern is all-important — the key scheme, contrasts, pacing of the sequence — so pauses between movements must be minimal. Paradoxically I would permit separate performance of any part of the music with very different purposes in view.

—John Harbison

### *Emerson Songs*

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, as well as in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia. His music is available on CD on the Bridge, New Dimensions, Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and West Point Academy labels.

Among the many organizations from which he has received recognition are the American Academy of Arts and Letters; the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; The Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (four Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. Since 1989, Mr. Froom has been on the faculty of St. Mary’s College of Maryland, where he is professor and chair of the music department.

### David Froom

Regarding his piece, the composer has provided the following commentary:

*Emerson Songs* consists of three songs using poetry of Ralph Waldo Emerson. The work lasts about 15 minutes. The first and last songs are settings of poetic fragments from the manuscript poems of 1840-49. The text of the central song is one of Emerson’s most famous poems, “The Snow-Storm,” first published in 1847. All three poems express aspects of the Transcendentalist movement we associate with Emerson and his colleagues in mid-19<sup>th</sup>-century America.

The first poem, *Cloud upon cloud*, in non-rhyming, mostly five-syllable lines, is about hope and renewal. The world only seems to die. In the midst of desolation, “the darkness will glow, the solitude sing.”

“*The Snow-Storm*,” written in blank verse and iambic pentameter, is a celebration of art and the power of nature. The raging storm, which forces us to huddle “around the radiant fireplace enclosed in a tumultuous privacy,” leaves piles of snow that make a “frolic architecture” for us to admire and mimic: “white bastions with the projected roof,” and on top of it all “a tapering turret.”

The final poem, *I cannot find*, three rhyming couplets each line (except the first) consisting of eight syllables, is a wistful and tender expression of love.

I use the ensemble of eight instruments as both a small orchestra and a chamber group. The winds, strings, and piano are sometimes used like the wind, strings and percussion sections of an orchestra. In other places the instruments are used soloistically or in small, continually evolving groups of two, three, or four players. The three songs, though distinct in character, are unified by their musical material, which comes about through continuous variation of the first song’s opening gestures.

*Emerson Songs*, completed in the spring of 1996, was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress for the group Currents.

—David Froom

## EMERSON SONGS

### *Cloud upon cloud*

Cloud upon cloud  
The World is a seeming,  
Feigns dying, but dies not.  
Corpses rise ruddy,  
Follow their funerals.  
Seest thou not brother  
Drops hate detachment,  
And atoms disorder,  
How they run into plants,  
And grow into beauties.  
The darkness will glow,  
The solitude sing.

### *The Snow-Storm*

Announced by the trumpets of the sky,  
Arrives the snow, and, driving o'er the fields,  
Seems nowhere to alight; the whited air  
Hides hills and woods, the river and the heaven,  
And veils the farm-house at the garden's end.  
The sled and traveler stopped, the courtier's feet  
Delayed, all friends shut out, the housemates sit  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Come see the north wind's masonry.  
Out of an unseen quarry evermore  
Furnished with tile, the fierce artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-handed, his wild work  
So fanciful, so savage, nought cares he  
For number or proportion. Mockingly,  
On coop or kennel he hangs Parian wreaths;  
A swan-like form invests the hidden thorn;  
Fills up the farmer's land from wall to wall,  
Maugre the farmer's sighs; and at the gate,  
A tapering turret overtops the work.  
And when his hours are numbered, and the world  
Is all his own, retiring, as he were not,

Leaves, when the sun appears, astonished Art  
To mimic in slow structures, stone by stone,  
Build in an age, the mad wind's night-work,  
The frolic architecture of the snow.

### *I cannot find*

I cannot find a place so lonely  
To harbour thee & me only  
I cannot find a nook so deep  
So sheltered may suffice to keep  
The ever glowing festival  
When thou & I to each are all.

[The first and last poems are from *Manuscript Poems* (1840-1849). "The Snow-Storm" is from *Poems* (1847). All can be found in *Ralph Waldo Emerson: Collected Poems and Translations*, ed. Harold Bloom and Paul Kane (The Library of America).]

## A Whitman Sampler

### *Or Like a...an Engine*

Joan Tower

Joan Tower's music is noted by a number of defining qualities: driving rhythms and colorful orchestrations influenced by the sounds and sensations of a childhood spent in South America; approachability for listeners and players alike, resulting from her engagement with the performers of her music (often written with specific musicians in mind) and her own performances as a pianist. Early works were serial in conception. In the 1970s she moved toward more tonal, Messiaen-like sonorities. She has written a number of works paying homage to composers such as Beethoven (*Concerto for Piano*), Stravinsky (*Petroushskates*), and Copland (*Fanfare for the Uncommon Woman*). She was the first composer chosen for a Ford Made in America consortium commission, *Made in America*. Its top-selling recording won three 2008 Grammy awards, including Best Classical Contemporary Composition.

"*Or Like a...an Engine*" (1994) is dedicated to the pianist Ursula Oppens who premiered it at Alice Tully Hall in New York City in celebration of the 50<sup>th</sup> Anniversary of the radio station WNYC FM, which commissioned the work. It is a motoric piece, somewhat like a virtuosic Chopin etude.

## *Love Song of a Waterfall*

**Slim Whitman**

Slim Whitman (born January 20, 1924 in Tampa, Florida) is an American country music singer and songwriter.

Self-taught on the guitar, Otis Whitman worked at a shipyard in Tampa while developing a musical career, eventually performing with a band known as the “Variety Rhythm Boys.” Whitman’s first big break came when agent Colonel Tom Parker heard him singing on the radio and offered to represent him. Signed with RCA Records, he was billed as the cowboy singer, “Slim Whitman” and released his first 45rpm single in 1948. He toured and sang at a variety of venues including on the popular radio show, the Louisiana Hayride.

He only became a full time musician in the early 1950s after he recorded a version of the Bob Nolan hit “Love Song of the Waterfall” that made it into the country music Top 10 chart. His next single, “Indian Love Call,” was even more successful, going to the No. 2 position (and actually saving the world in the 1996 movie *Mars Attacks!* where it proves fatal to the invading Martians). A yodeler, Whitman avoided the “down on yer luck–buried in booze” songs, preferring instead to sing laid-back romantic melodies about simple life and love.

In 1955, in the United Kingdom, he had a No. 1 hit on the pop music charts with “Rose Marie.” With eleven weeks at the top of the charts, the song set a record that lasted for thirty-six years. Soon after recording this big hit Whitman was invited to join the Grand Ole Opry and in 1957, along with other musical stars, he appeared in the film musical, *Jamboree*. Despite this type of exposure, he never achieved the level of stardom in the United States that he did in Britain where he had a number of hits during the 1950s and 60s. Throughout the early 1970s, he continued to record and was a guest on Wolfman Jack’s musical television show, *The Midnight Special*. At the time, Whitman’s recording efforts were yielding only minor hits and in 1974 he stopped making new records. The 1977 film *Close Encounters of the Third Kind* features Whitman’s rendition of “Love Song of the Waterfall” playing in the tollbooths as the cars speed through, chasing three alien spaceships.

## *My Western Home*

**Daniel E. Kelley**

**Arranged by William Brehm**

“Home on the Range” is the state song of Kansas. Dr. Brewster Higley originally wrote the words in a poem called “My Western Home” in the

early 1870s. The poem was first published in a December 1873 issue of the *Smith County Pioneer* under the title “Oh, Give Me a Home Where the Buffalo Roam.” The music was written by a friend of Higley’s named Daniel Kelley. The song was adopted by settlers, cowboys, and others and spread across the USA in various forms. During the early 20<sup>th</sup> century, it was arranged by Texas composer David Guion who is often credited as the composer. It was officially adopted as the state song of Kansas on June 20, 1947, and is commonly regarded as the unofficial anthem of the American West.

## **William Brehm**

As a teen-ager William K. Brehm led a big band and sang professionally in a trio. He began composing for piano, voice, and chorus in the 1950’s writing the music and lyrics. His published works appear in collections, choral octavos, and hymnals, both in the US and Germany. He wrote two patriotic works arranged and performed, respectively, by the US Army Chorus and the Army Field Band and Soldiers’ Chorus. His *Inaugural Suite for Piano* was written for the inauguration of Dr. Richard Mouw, President of Fuller Theological Seminary. He has written sacred lyrics for the world’s great operatic arias; eight have been published. (He changes only the lyrics, not the scores.)

A Michigan native, Brehm studied mathematics at the University of Michigan. His “other” life has included industry and public service, the latter as a presidential appointee for five defense secretaries and three presidents. Bill and his wife Dee reside in McLean; they have interests in Type 1 diabetes research at the University of Michigan and in Worship, Theology, & the Arts at Fuller Theological Seminary.

## *Wild Wild West*

**Richard Markowitz**

**Arranged by David Froom**

Richard Markowitz was born in Los Angeles, California on Sept. 3, 1926; after graduating from Santa Monica High School he attended the Los Angeles Conservatory of Music. Markowitz studied music with two maestros: Arthur Honegger and Arnold Schoenberg, and started his career as a jazzman. Mr. Markowitz composed many scores for cinema and television including *Wild Seed*, the television shows *The Wild Wild West*, *The Invaders*, *Mission:Impossible*, *Mannix* and *The Streets of San Francisco*. He died on December 6, 1994 in Santa Monica.

## *This Land is Your Land*

**Woody Guthrie**  
**Arranged by William Brehm**

Woody Guthrie (1912 – 1967) was born in Okemah, Oklahoma. Guthrie was tired of the radio overplaying Irving Berlin’s “God Bless America” whose lyrics he thought were unrealistic and complacent. Partly inspired by his experiences during a cross-country trip and his distaste for “God Bless America,” he wrote his most famous song “This Land Is Your Land,” in New York City in February 1940. The melody is adapted from an old gospel song, “Oh My Loving Brother.”

## *Clocks*

**Miguel del Aguila**

Two-time Grammy nominated American composer Miguel del Aguila was born 1957 in Montevideo, Uruguay. His prolific music output and distinctive musical style have placed him among the most highly regarded composers of his generation. He came to the attention of European audiences in 1983 when his *Messages* premiered at Musikvereinsaal, the home of the Vienna Philharmonic Orchestra. Soon performances at Konzerthaus and Bösendorfer Hall followed, marking the beginning of an international career that spans over two decades. In 1987 Peermusic published his first works, eventually incorporating most of Aguila’s works to their catalogue. American audiences embraced Aguila’s music in 1988 as he introduced his piano works at New York’s Carnegie Recital Hall; and days later, Lukas Foss premiered his *Hexen* with the Brooklyn Philharmonic Orchestra. KKM-Austria and Albany Records-NY took notice, releasing in 1989/’90 two CD’s with five of his works.

In 2001 New York’s Chautauqua Festival invited him as Resident Composer where he remained until 2004, contributing with new works, performances and literary articles. In 2005 Aguila accepted a two-year Composer in Residence position with the New Mexico Symphony Orchestra, through a Meet The Composer–Music Alive Award. This marked the start of an intensively creative period that culminated with the fully staged premiere of his opera *Time and Again Barelás*, commemorating Albuquerque’s tricentennial.

By 2008 first-rate orchestras, ensembles and soloists were regularly commissioning and performing his works worldwide. They included almost fifty orchestras, over two hundred chamber ensembles and soloists in virtually every country in Asia, Europe and the Americas.

Recently, Aguila was honored by the Recording Academy with two Latin Grammy nominations for his CD *Salon Buenos Aires* and for his composition *Clocks*. He also received the MTC Magnum Opus Award 2010, the Lancaster Symphony “Composer of the Year Award 2009,” the Peter S. Reed Foundation Award 2008, MTC Magnum Opus Award 2008, as well as awards by The Copland and Argosy Foundations among others. He is a graduate of the San Francisco Conservatory of Music with post-graduate studies at Vienna’s Hochschule für Musik and Vienna Konservatorium.

His busy 2011 season includes performances at St. Martin in the Fields and Deutschen Oper Berlin and premieres by Nashville, Puerto Rico, Virginia, Buffalo. Memphis and Winnipeg symphonies among others.

*Clocks* was written in 1998 for piano and string quartet. Its six movements are highly imagistic, portraying the tick-tocks, whirring gears and chimes of various clocks—many at once, but deliciously out of phase, in “Shelves Full of Clocks”; two of very different character in the poignant “Romance of the Swiss Clock and the Old Clock.” “Midnight Strikes” with ominous low chimes, leading into “Old Clock’s Story,” told movingly by the viola, with harmonic support by the piano, over clock sounds on the other strings.

## About the Artists

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

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed

with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Mr. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre Chamber Players and Eclipse Chamber Orchestra. Mr. Cigan is currently on the faculty of The Catholic University of America, a returning coach for the National Orchestral Institute at the University of Maryland, and former member of the clarinet faculty at the Peabody Institute of Music.

LISA EMENHEISER, pianist, is regarded as one of Washington DC's most respected performing artists. She has been performing with the National Symphony Orchestra for the past 20 years, and appears as both their Pops pianist and acting principal keyboardist. A graduate of the Juilliard School, Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in many venues in DC, including the National Gallery, Phillips Collection, Smithsonian Institution, and the Kennedy Center. As described by the *New York Times*, Lisa "played the piano dazzlingly," and by *The Washington Post*, she "shimmered and beguiled, shifting easily between virtuosity and transparency." 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 piano soloists at the Kennedy Center's Piano 2000 Festival. She was also a soloist for the Kennedy Center's "Journey to America" Festival, and the NSO's *Composer Portrait: Mozart*. Most recently, Lisa performed as soloist at Wolf Trap with the National Symphony Orchestra, premiering Tan Dun's "Banquet" Concerto. An established chamber musician, Ms. Emenheiser has performed across the United States, as well as many international venues, including performances with some of the world's most renowned artists. She is also an avid performer of contemporary music, and is pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. Lisa has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." A committed teacher, Lisa holds a private studio in her home.

ABIGAIL EVANS, viola, began playing with the National Symphony Orchestra in January of 2005. She was appointed Assistant Principal Viola in May of 2006. Before coming to Washington, she spent four months in the viola section of the Los Angeles Philharmonic. She attended the Cleveland Institute of Music where she was a student of Jeffrey Irvine and Lynne Ramsey. In addition to performing with the NSO, Abigail enjoys playing chamber music, and is a member of the Manchester String Quartet. She plays a viola made by Hiroshi Iizuka in 1993.

AARON GOLDMAN joined the National Symphony Orchestra as its Assistant Principal Flute in September 2006. Prior to joining the NSO, he held Principal Flute positions with the Orlando Philharmonic and the Greater Lansing Symphony Orchestra. He has performed as guest principal with the Baltimore Symphony and has participated in the Arizona MusicFest, Central City Opera, Chautauqua Symphony, and Grant Park Music Festivals. An active performer, Mr. Goldman has been featured with the Virginia Chamber Orchestra, Eclipse Chamber Orchestra, Orlando Philharmonic, Chamber Orchestra of Florida, and has performed Headliner Recitals at the National Flute Association's annual convention. Mr. Goldman participates in many educational programs with the NSO, including performances in the Family Theater, Terrace Theater, and in many District schools. He has given lectures at the Smithsonian Institution such as "The Magical Flute" and "Math and Music: Closer than you think" alongside NSO cellist Yvonne Caruthers. Mr. Goldman teaches at Catholic University, through the NSO's Youth Fellowship Program, and founded and conducts the DC Flute Choir through the Flute Society of Washington. A native of Needham, Massachusetts, Mr. Goldman received his Bachelor of Music degree from the Eastman School of Music in Rochester, NY, where he studied flute with Bonita Boyd and piccolo with Anne Harrow.

SUE HEINEMAN has been Principal Bassoonist of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. Ms. Heineman has performed as guest Principal Bassoonist of the Los Angeles Philharmonic and is a frequent soloist at conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, and Santa Fe Chamber Music Festival. As a student she participated in festivals at Tanglewood, Banff, National Repertory Orchestra, and Los Angeles Philharmonic Institute. Originally from Philadelphia, Ms. Heineman holds a Bachelor of Music degree from Eastman and a master's degree from Juilliard. She also completed a Bachelor of Arts degree at the University of Rochester, graduating summa cum laude with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turkovic, Judith LeClair, and Stephen Maxym. A frequent guest clinician at conservatories and festivals throughout the US and Canada, Ms. Heineman is on the faculty of the University of Maryland School of Music.

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. 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, which sponsored a May 2011 national meeting of 50 of the leading U.S. academic institutions on the role of the arts at the research university. Also in

May, 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 recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

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. The *Key Reporter* published her 2001 article describing life as a professional musician with a liberal arts background. Outside of Washington, she participates in the Grand Teton Music Festival and has performed at the Honolulu Academy of Arts with Joseph Silverstein. 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 is made by the Venetian master Matteo Goffriller and dates from 1691.

NICHOLAS STOVALL is Principal Oboe of the National Symphony Orchestra. Prior to joining the orchestra, he performed frequently as a substitute with the Metropolitan Opera Orchestra, the American Symphony Orchestra, and as guest principal oboe with The Florida Orchestra. He has also appeared as soloist with the Juilliard Orchestra in works of Strauss and Haydn. Mr. Stovall has spent summers at the Tanglewood Music Center, Spoleto Festival USA, National Repertory Orchestra, Round Top Festival-Institute, and Eastern Music Festival. Born in Austin, Texas, Stovall holds degrees from the Cleveland Institute of Music and The Juilliard School, where he received the William Schuman Prize for Outstanding Leadership and Achievement. His teachers include John Mack, Elaine Douvas, Nathan Hughes, and Rebecca Henderson.

OLIVIA VOTE, Mezzo-Soprano, has been acclaimed for her “theatrical magnetism and steely vocal technique...,” “a striking expressiveness and sensitivity to her character” and “a voice to pay attention to...” In the upcoming 2011- 2012 season Ms. Vote looks forward to performing Giulietta in *Les Contes d’Hoffmann* and Cuniza in Verdi’s first opera *Oberto*, both with the Academy of Vocal

Arts where she is currently a resident artist. She will also premiere a new chamber work by composer David Froom with the 21st Century Consort this winter. Last season Ms. Vote “started off with a bang” creating the role of Hester Prynne in the world premiere of Margaret Garwood’s *The Scarlet Letter*. She then joined the Opera Company of Philadelphia for *Romeo and Juliet*, followed by critically acclaimed performances as Cherubino at Annapolis Opera. Other recent notable roles include: Adalgisa in *Norma*, Giovanna Seymour in *Anna Bolena*, Meg in *Falstaff*, Judith in *Bluebeard’s Castle* and the title roles in *Dido and Aeneas* and *La Tragedie de Carmen*. An eager concert artist, Ms Vote has recently performed her first Verdi’s *Requiem* and Mahler’s *Lieder eines fahrenden Gesellen*, both at the Alba Music Festival in Italy. At the St. Mary’s River Concert Series in Maryland she sang lauded portrayals of Mahler’s *Das Lied von der Erde* and Ravel’s *Sheherazade*. As a recitalist she has enjoyed collaborating with renowned pianist Brian Ganz, and together they have been praised for their “captivating” interpretations of Schumann’s *Fraunliebe und Leben* and Wolf’s *Mignon Lieder*, amongst others, and are planning an upcoming recital for this summer. Ms. Vote has been a New England regional finalist in the Metropolitan Opera National Council auditions and was awarded the distinguished Phyllis Curtin Career Award. She received a Bachelors of Music from North Carolina School of the Arts and a Masters from Yale University.

RACHEL YOUNG, 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, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra’s Summer Music Institute as well as a collaborative performance with the Paul Taylor Dance Company. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Ms. Young was born and raised in Washington, D.C. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, she was exposed to the contemporary cello repertoire and loved it. 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 now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

## 21st Century Consort

21stcenturyconsort.org

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