



The Smithsonian Associates Presents

# 20th CENTURY CONSORT

April 17, 2004

Marion and Gustave Ring Auditorium,  
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates  
presents

# 20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, Violin  
Paul Cigan, Clarinet  
Lisa Emenheiser, Piano  
David Hardy, Cello  
Sara Stern, Flute

Susan Schilperoort, Manager  
Curt Wittig, Electronics  
Mark Wakefield, Stage Manager

Saturday, April 17, 2004  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Marion and Gustave Ring Auditorium  
Hirshhorn Museum and Sculpture Garden



The 20th Century Consort's 2003–2004 series is sponsored by  
The Smithsonian Associates and funded in part by generous contributions  
from The Cafritz Foundation, the Aaron Copland Fund for Music, and  
the Friends of the 20th Century Consort.



The Smithsonian Associates

## Pre-Concert Discussion

Christopher Kendall with David Froom and Nicolas Maw

## Program

### "Running Backward"

Trio ..... David Froom  
Mr. Cigan, Ms. Emenheiser, Mr. Hardy

Partita ..... Paul Schoenfield  
Ms. Adkins, Ms. Emenheiser

### Intermission

Variations on "Time and Time Again" ..... Sebastian Currier  
Ms. Emenheiser, Ms. Stern

Ghost Dances ..... Nicholas Maw

Intrada (Allegro frenetico)

I. Dialogue at Night (Largo e sinistro)

II. The Demon (Molto agitato)

III. Lullaby (Larghetto, quasi andante)  
The Demon (Reprise)

Ritornello I (Tempo sostenuto e giusto)

IV. The Ballerina Overwhelmed (Vivo)

V. Pas de deux (Moderato con moto e flessibile)

VI. La Kermesse (Allegro moderato e molto pesante)

Ritornello II (Agitato)

VII. Rückblick (Romanza) (Moderato mosso, ma tranquillo)

VIII. The Frozen Moment (Grave)

IX. Bacchanale (Allegro molto e inquieto)

Epilogue (Tempo molto moderato)

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Hardy, Mr. Kendall, Ms. Stern

The audience is invited to join the artists in the Plaza Lobby  
for an informal post-concert reception, sponsored by  
the Friends of the 20th Century Consort

# Program Notes

by Steven Ledbetter

**DAVID FROOM (b. 1951)**

*Trio, for clarinet, cello, and piano (2002)*

David Froom was born in California in 1951. He was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-Chung, Mario Davidovsky, and William Kraft. Among the many awards, grants, and fellowships he has received are commissions from the Fromm and Koussevitzky Music Foundations, first prize in the Kennedy Center Friedheim Awards, a Charles Ives Scholarship, a Fulbright grant for study with Alexander Goehr at Cambridge University, a grant from the National Endowment for the Arts, and fellowships to the Tanglewood Music Center and the MacDowell Colony. He teaches at St. Mary's College of Maryland, where he is associate professor of music. David Froom has enjoyed a relationship with the Twentieth-Century Consort going back to 1990.

Regarding his 2002 *Trio*, he writes:

*Trio* is in one movement and lasts about ten minutes. The work begins with the clarinet, cello, and piano engaged in a long, energetic, unison line. The instruments gradually assert independence, at first with brief forays darting away from and back to the group, but then, as the work progresses, with increasingly distinct projection of discrete personalities. The progression to (and from) autonomy is not linear, but sporadic. The exploration of unity vs. independence is set against other dichotomies: two harmonic worlds (a harsh one and a gentle one); two tempi (fast and slow); two kinds of harmonic rhythm (rapid overturn of material vs. relative stasis). The friction created by these oppositions finally generates a climactic moment that quickly dissolves into a gentle coda where tensions find uneasy resolution, as the music seeks (but doesn't necessarily find) middle ground. *Trio* was written for and dedicated to the Contemporary Chamber Players of the State University of New York at Stony Brook.

—David Froom

**PAUL SCHOENFIELD**

*Partita, for violin and piano (2002)*

Detroit-born Paul Schoenfield is one of an increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the “normal” historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes. (Who would imagine Wagner's *Tannhäuser* turning up in a country fiddle piece? But it happens, in one of Schoenfield's earliest works to be recorded, *Three Country Fiddle Pieces* for violin and piano.) Schoenfield is a pianist and composer who, he says, “ran away at 16” from his native town; he studied at Carnegie-Mellon Institute, where he became an assistant to Nikolai Lopatnikoff; later he studied with Robert Muczynski at the University of Arizona. After living in Minnesota for about six years, he moved to Cleveland, Ohio, where he joined the faculty of the University of Akron. He and his family lived for a time in Israel before returning to Cleveland, where they live today. Schoenfield's many shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Carolina Morning*, and *Cafe Music*—and longer pieces such as a piano and viola concertos often refer to popular styles of entertainment music, sometimes with an acute sense of humor, even though Schoenfield transmutes them into clearly serious concert works.

Violinist Young-Nam Kim played the world premiere of the *Partita for Violin and Piano* in St. Paul in 2002; the composer was the pianist on that occasion. The title *Partita* suggests a neo-Classical—or perhaps more properly neo-Baroque—evocation. In the early Baroque era the term was used to mean a set of variations, particular on a traditional melody. By the time of Bach it came to be generally regarded as the equivalent of “suits,” a group of movements in formalized dance patterns. In virtually all of Schoenfield's music, there is an interweaving of elements from the past with ideas and devices derived from klezmer and folk music. The 23-minute *Partita* brings the folk orientation to a structure inspired by Bachian counterpoint, and never devoid of humor.

**SEBASTIAN CURRIER (b.1959)**  
*Variations on "Time and Time Again," for flute and piano (2000)*

Sebastian Currier was born in Huntingdon, Pennsylvania, and studied at Juilliard with Milton Babbitt. He was also a Tanglewood Fellow in composition, and has received a Rome Prize, a Guggenheim Fellowship, several awards from the American Academy of Arts and Letters, a Friedheim Award, a Fellowship from the National

Endowment for the Arts, and various residencies. He is currently Assistant Professor of Music at Columbia University.

He has created a wide range of compositions from those in standard genres to more unusual conceptions such as *Vocalissimus*, which sets a single brief short poem by Wallace Stevens eighteen different ways, each from a different point of view (including a Formalist, a Mystic, a Recluse, a Satirist, an Introvert, and others). *Theo's Sketchbook*, for piano, traces the life's work of an imaginary composer, from juvenilia to a final lullaby for his granddaughter. He has composed for traditional combinations like string quartet, for piano and violin, for orchestra, as well as for more unusual groupings such as the flute, cello, piano and percussion of *Whispers*. In addition to his own orchestral writing, Currier generously spent six months studying and fleshing out the detailed draft of the *Symphony No. 2* of his friend and colleague Stephen Albert, who had died in an automobile accident after fully conceiving the score but before writing out the orchestration.

*Variations on "Time and Time Again"* was written in 2000. It was commissioned by the National Flute Association and written in memory of flutist Samuel Baron. In this theme and variations the theme is not stated at the outset but instead arrived at following the four variations that precede it. In between each variation, and also framing the piece as a whole, is a clock-like music that lies outside the world of the theme and its satellite variations. The clock ticks with a neutral objectivity while in the variations and theme time unfolds in a more



human, subjective manner. The piece was recently recorded by Paul Dunkel, flute and Michael Boriskin, piano. It is part of a recording of works of Sebastian Currier by Music From Copland House which will be released in 2005 by Arabesque Records.

—Sebastian Currier

**NICHOLAS MAW (b.1935)**  
*Ghost Dances: Imaginary Ballet for Five Players (1988)*

Nicholas Maw (born in Grantham, England, now residing in Washington, D.C.), a professor of composition at the Peabody Conservatory, has composed voluptuous music that does not turn its back on the traditions of the past, even as it projects the composer's own personal vision. He studied with Lennox Berkeley at the Royal Academy of Music in London and later, on a French Government scholarship, with Nadia Boulanger and Max Deutsch in Paris. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for 15 stringed instruments), he has produced a substantial body of music for voice, ranging from the song-cycle *The Voice of Love* for mezzo-soprano and piano to a three act opera, *The Rising of the Moon*, composed for Glyndebourne. His setting of old Italian poems, under the title *La Vita Nuova* has been taken up by a number of sopranos. His full-length orchestral work *Odyssey* has won him particular renown through the acclaimed recording made by Simon Rattle and the City of Birmingham Symphony. Since then his major works include a *Violin Concerto*, written for Joshua Bell, and the opera *Sophie's Choice*, based on the novel by William Styron.

*Ghost Dances* was commissioned by the two distinguished chamber groups, New York's Da Capo Chamber Players who gave the first performance at Merkin Hall in New York on May 16, 1988, and London's Nash Ensemble, which first performed it in the United Kingdom at the Almeida Festival that year. The Twentieth Century Consort recorded *Ghost Dances* for the British label ASV. The 27-minute work calls for five performers, all of whom must play upon several instruments. The composer explained this familiar, yet novel, instrumentation in his program note:

My only previous venture into the field of the archetypal

twentieth-century mixed chamber ensemble was my song cycle, *La Vita Nuova*, of 1979. When I was asked again to write something for chamber ensemble, forces both external and internal led me to the seminal work in this form, Schoenberg's *Pierrot lunaire*. *Ghost Dances* is written for the Pierrot ensemble minus the singer: flute, clarinet, violin, cello, and piano. There is also an added element; I have employed various folk instruments for largely coloristic and atmospheric purposes. (I have not needed to add an extra player for these instruments as the parts for them are quite simple and are played by the existing players.) These instruments are the African thumb piano (also known as the kalimba, mbira, or sansa), played by the pianist and heard at the very end of the work; the American strum stick, a species of one-stringed banjo sounding akin to a mandolin (played by the violinist); a kazoo (played by the clarinetist); and Pakistani manjeeras, or alternatively small finger cymbals called zils, which are suspended and struck with a pencil and played by all five players.

*Ghost Dances* also shares with *Pierrot lunaire* something of its macabre atmosphere. In *Pierrot* this is derived in part from the aesthetics and preoccupations of the German *Lied*; in my work the relationship is to the dance. The "ghosts" of the title are largely those of memory, and the work may be thought of as a sequence of memory-related and dream-distorted images of many different forms of the dance, images that range from its most sophisticated to its lowest manifestations, and from the naive through the nostalgic to the macabre—even to the horrific. All these images are quite specific, and I list them below appended to their respective dances.

There are ten dances, arranged into three groups of three plus a finale, and these groups and the finale are separated by a recurring varied *Ritornello* derived from the opening *Intrada*.

Intrada (Allegro frenetico)

- I. Dialogue at Night (Largo e sinistro)
- II. The Demon (Molto agitato)
- III. Lullaby (Larghetto, quasi andante)  
The Demon (Reprise)

Ritornello I (Tempo sostenuto e giusto)

- IV. The Ballerina Overwhelmed (Vivo)
- V. Pas de deux (Moderato con moto e flessibile)
- VI. La Kermesse (Allegro moderato e molto pesante)

Ritornello II (Agitato)

VII. Rückblick (Romanza) (Moderato mosso, ma tranquillo)

VIII. The Frozen Moment (Grave)

IX. Bacchanale (Allegro molto e inquieto)

Epilogue (Tempo molto moderato)

—Nicholas Maw

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# 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 Springfield Symphony, and the Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which gave its debut concert in 1993 and has completed a CD recording. Ms. Adkins is on the faculty of the University of Maryland School of Music.

PAUL CIGAN, clarinet/bass 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 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. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony and National Musical Arts.

LISA EMENHEISER, piano, is a graduate of the Juilliard School, where she received both Bachelor and Master of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and National Gallery. She has served as acting principal pianist for the National Symphony Orchestra, and has appeared as soloist with both the Baltimore and Richmond Symphonies. As an established chamber musician, Ms. Emenheiser has performed across the globe with such artists as Julius Baker, Eugenia Zucherman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records, VAI Audio, and Delos. Ms. Emenheiser is the pianist of the Opus 3 Trio.

DAVID HARDY, cello, achieved international recognition in 1982 as the top American prize winner at the Seventh Annual Tchaikovsky Cello Competition in Moscow. Mr. Hardy is a graduate of the Peabody Conservatory of Music. He has studied with Laurence Lesser, Stephen Kates, Berl Senofsky and Mstislav Rostropovich, making his solo debut with the Baltimore Symphony at the age of 16. In 1981 he became the Assistant Principal Cellist of the National Symphony and the youngest member of that organization, and in 1994 he was appointed Principal Cellist. Mr. Hardy is on the faculty at the University of Maryland School of Music and is the cellist of the Opus 3 Trio. His playing can be heard on recordings on the Melodia, Educo, and Delos labels.

CHRISTOPHER KENDALL, Artistic Director and Conductor, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs at Boston University and the Boston University Tanglewood Institute. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

SARA STERN, flute/piccolo, has performed much of this century's most important solo and chamber music and has premiered and recorded significant new compositions as solo flutist with the 20th Century Consort. Other positions she currently holds are Principal Flute with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern's musical evolution has included such diverse turns as the Afro-Cuban "Kwane and the Kwanditos," the San Francisco street trio "Arcangelo," recitals at Carnegie Hall and the Terrace Theater, and guest artist appearances with the Emerson String Quartet and the American Chamber Players. She is also a member of the flute and harp duo "Stern and Levalier" with NSO Principal Harpist Dotian Levalier, and solo flutist with the woodwind-based "Eastwind Consort."

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