

The Smithsonian Resident Associate Program Presents

# 21st CENTURY CONSORT

April 7, 2007

Nan Tucker McEvoy Auditorium,  
Smithsonian American Art Museum

The Smithsonian Resident Associate Program  
presents

# 21st Century Consort

Christopher Kendall, Artistic Director  
Peter Robinson, Manager

Elisabeth Adkins, Violin  
Richard Barber, Contrabass  
Ed Cabarga, Clarinet  
Lisa Emenheiser, Piano  
Tom Jones, Percussion  
Edward Newman, Piano  
Sara Stern, Flute  
Rachel Young, Cello

David Covington, Choreographer and Tap Dancer

Curt Wittig, Recording engineer  
Tessa Hartle, Stage Manager

Saturday, April 7, 2007  
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 2006-2007 Season is sponsored by  
The Smithsonian Resident Associate Program and the Smithsonian American  
Art Museum and funded in part by generous contributions from The Cafritz  
Foundation, the National Endowment for the Arts, the Aaron Copland Fund  
for Music, and the Board and Friends of the 21st Century Consort.



Smithsonian  
Resident Associate Program

## Pre-Concert Discussion

Christopher Kendall with Thomas Albert,  
Peter Alexander, and Jessica Krash

## Program

### "Games People Play"

**Spike** ..... David Horne

Ms. Stern, Mr. Cabarga, Ms. Emenheiser, Mr. Jones, Ms. Adkins, Ms. Young

**A Little Cartoon Music or Sketches at an Exhibition** ..... James Fry

- I. March—April
- II. 16 Horizons
- III. Birds & Insects
- IV. Giuseppe Verdi
- V. Comic Strip

Mr. Cabarga, Ms. Emenheiser

(includes projected images of works by Saul Steinberg; for list of images  
please see reference list on following page)

**Headlock** ..... Peter Alexander

Ms. Adkins, Mr. Barber

**Suite for Flute and Jazz Piano Trio** ..... Claude Bolling

- I. Baroque and Blue
- II. Sentimentale
- III. Javanaise
- IV. Fugace
- V. Irlandaise
- VI. Véloce

Ms. Stern, Ms. Emenheiser, Mr. Jones, Mr. Barber

*INTERMISSION*

**Her and Him** ..... Jessica Krash

Ms. Emenheiser

(includes projected images of works by Saul Steinberg; for list of images please see reference list on following page)

**Second Sonata for Violin and Piano** ..... William Bolcom

- I. Summer Dreams
- II. Brutal, fast
- III. Adagio
- IV. In Memory of Joe Venuti

Ms. Adkins, Mr. Newman

**Illuminations** ..... Thomas Albert

- I. Artist
- II. November
- III. Identity
- IV. Casino
- V. I Do I Have I Am

Ms. Stern, Mr. Cabarga, Ms. Emenheiser, Mr. Jones, Ms. Adkins,  
Ms. Young, Mr. Covington

(includes projected images of works by Saul Steinberg; for list of images please see reference list on following page)



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.

## Reference List of Saul Steinberg Images Projected During Concert

The 21<sup>st</sup> Century Consort is grateful to The Saul Steinberg Foundation for granting permission for these images listed below to be projected in conjunction with the three musical compositions which were commissioned specifically for this concert.

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(listed chronologically as presented in the concert)

An asterisk (\*) indicates a work in the exhibition *Steinberg: Illuminations*

During *A Little Cartoon Music* by James Fry:

*March-April*, cover drawing for *The New Yorker*, March 26, 1966

*16 Horizons*, 1972

*Birds and Insects*, 1945

*Giuseppe Verdi*, 1964, originally published in *The New Yorker*, November 7, 1964

*Comic Strip*, 1958.

During *Her and Him* by Jessica Krash:

*Untitled*, originally published in *The New Yorker*, February 27, 1954.

*Untitled*, originally published in *The New Yorker*, December 8, 1956.

During *Illuminations* by Thomas Albert:

\**Artist*, 1970

\**November (Long Shadows)*, 1985

\**Mask: Man*, 1959-65

\**Mask: Woman*, 1959-65

\**Techniques at a Party*, 1953

\**Three Liberties*, 1949-51

\**Mask: Woman*, 1959-65

\**Mask: Man*, 1959-65

\**Techniques at a Party*, 1953

\**Racetrack Crowd*, c. 1958

\**Florida Types*, 1952

\**Techniques at a Party*, 1953

\**Group Photo*, 1953

\**Cassino*, 1945

\**I Do I Have I Am*, cover drawing for *The New Yorker*, July 31, 1971

## Program Notes

### David Horne, *Spike*

David Horne (b. 1970) is a Scottish-born composer who captured attention in his late-teens with an impressive series of chamber ensemble works. After composition studies in the US he returned to live in the UK. His music shows flair for rapid figuration, clarity of expression, and idiomatic instrumentation, within a classical modernist aesthetic. He has received commissions from leading soloists including percussionist Evelyn Glennie, violist Nobuko Imai, and pianist Boris Berezowsky and his works have been performed by groups including the BBC Symphony Orchestra and the Nash Ensemble. An accomplished pianist, Horne made his Proms debut in 1990. From 2000 to 2004, he was Composer in Residence with the Royal Liverpool Philharmonic Orchestra.

The composer writes:

*Spike* is a nine-minute work for flute, clarinet, piano, percussion, violin, and cello that can perhaps best be described as a scherzo. The ensemble throughout is cloaked in a type of aural 'camouflage,' something that has increasingly preoccupied me in recent works. This acoustic interplay is achieved by constantly linking the envelopes of various timbres in a way that produces hybrid sounds. For example, the attack of one such hybrid may come from the marimba, the sustain from a low piccolo flutter-tongue, and the decay from a cello harmonic. The possibilities are practically endless, but require a strict control of register and balance to make it work. In this regard, the demands on the performers are considerable, aside from the virtuosic pyrotechnics which the piece also asks from them. The manifestation of this technique, in this work, is intended to create an effect that is mischievous, impulsive and fleet. Harmonies bounce around the various timbres at such a rate that the effect, at times, verges on disorienting the listener. Underneath this volatile fabric, however, is a melodic strand which increasingly permeates the work. At first, it seems like nothing more than a resonance of the often harsh jabs from the

more extroverted material. The vigorous, angular music (which suggested the title) is gradually tempered by the calmer melodic lines, though only somewhat. The work ends with a flutter instead of a flourish, as the energy evaporates and the music contracts into the point from which it started.

### **James Fry, *A Little Cartoon Music or Sketches at an Exhibition***

James Fry has degrees in composition from the Eastman School of Music of the University of Rochester (Ph.D.) and Southern Methodist University (M.M., B.M). The recipient of a number of national prizes, awards, and commissions, including one from the North Dakota Centennial Commission for a full-length orchestral work commemorating the state's centennial, he has toured, performed, and lectured in a number of cities in Russia. During the 1996/97 academic year, he taught as a Fulbright scholar at the Glinka State Conservatory in Nizhny Novgorod. His compositions for a variety of media are widely performed in the U.S. and abroad. He teaches composition and theory at the University of Maryland School of Music.

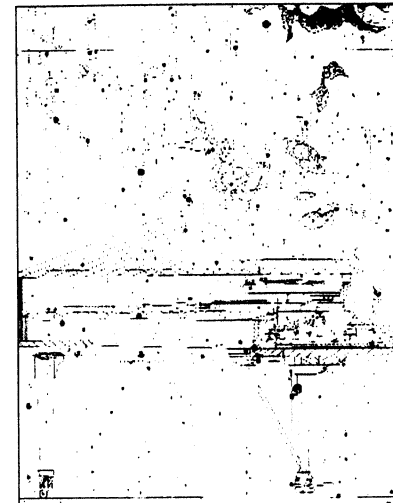
"A Little Cartoon Music" reflects the wit and whimsy of the drawings of Saul Steinberg. Any depiction or representation of actual music is strictly intentional. The composer offers sincerest apologies to the fans of Medieval English rounds, Wagner, Rameau, Mussorgsky, Liszt, and Looney Toons for any musical misappropriation which may have occurred. Seriously... Steinberg used drawing as a way of examining style. "A Little Cartoon Music," with its "found styles," does the same.

- James Fry

### **Peter Alexander, *Headlock***

Peter Alexander (b. 1959, in London) grew up in Singapore, Switzerland, Indonesia and both coasts of the US. Beginning musical studies in 1974 as a percussionist, he was a long-standing member of The New Jersey Percussion Ensemble. In 1984 he co-founded The Twentieth Century Music Group, functioning both

as percussionist and conductor. Extensive background as a percussionist, jazz enthusiast and world traveler makes Peter Alexander's music an eclectic, vibrant mix of styles and tonal languages. He has received composition commissions from numerous groups and he has won awards and grants from the Koussevitzky Foundation (1997), Meet the Composer (1997) and others. Mr. Alexander is presently on the faculty at Trinity College in Hartford, Connecticut.



The composer writes:

*Headlock* is an uncommissioned work written expressly to supply performers Katie Lansdale and Robert Black with violin/bass repertoire. It is based on the U. S. Marine Corps's marching drill melody, which is treated more as a pitch series than as a theme. Unifying the two instruments proved to be challenging. My extensive use of harmonics and high notes in the bass was intended to expand the bass's natural register. Occasionally, the bass is actually higher than the violin, hence the title.

### **Claude Bolling, *Suite for Flute and Jazz Piano Trio***

Claude Bolling (b. 1930, in Cannes, France) is a pianist, composer, arranger, and band leader. A piano prodigy who studied at the Nice Conservatory, then in Paris, in 1944 he won an amateur jazz contest in Paris. The following year he formed his own jazz group and he's been performing and composing ever since. He is a film composer but he is best known for his 'crossover' (jazz/classical) compositions, perhaps especially *Suite for Flute and Jazz Piano*, which he recorded with famed flutist Jean-Pierre Rampal. From his Duke Ellington tribute album in 1959 to a compilation of other tribute pieces to great jazz pianists issued in 2003, Bolling's recordings are in constant demand.

Claude Bolling's first *Suite for Flute and Jazz Piano* (1973) is

sometimes credited with creating a new musical hybrid between 'classical' music and jazz. Though the Modern Jazz Quartet had already done a pretty good job of infusing Baroque counterpoint into its performances, Bolling's innovation was that he *wrote* for prominent classical music performers. His jazz suites were not improvised, but composed works embraced by the artists they featured.

The very concept of a musical 'suite' has Bachian overtones, and some sections of the work on our program today have titles that evoke their classical roots. "Baroque and Blue" opens with flute and piano in imitative counterpoint followed by piano and bass playing in blues style; these stylistic segments alternate with 'swing' passages for all the players, who maintain a lively tempo throughout. "Sentimentale," the longest, slowest section of the suite, features lyrical introductory tunes for the flute and pianos followed by variations on the melodies (some of which quicken the tempo). "Javanaise" opens with a jaunty dotted-rhythm passage for jazz piano trio and keeps its nervous energy after the creamy flute enters and absorbs all that caffeine. "Fugace" is fast and, as its name implies, fugal! It is also fun to hear, as is all of this seminal work combining good humor with good music. "Irlandaise" imagines a bit of 'world music' jazzily recast, and "Véloce" moves to a spirited conclusion of the Suite with plenty of velocity.

-Bonnie Jo Dopp

### **Jessica Krash, *Her and Him***

Jessica Krash was born in Washington, DC and continues to find it a good place to think about worldview. She likes to use music as a way of exploring diverse social and philosophical values, and she teaches a course on "dangerous music" at George Washington University. This season, she has given lectures at the Kennedy Center, and for fifteen years has run a monthly seminar for amateur chamber musicians. Krash studied composition with Earl Kim at Harvard and with Lawrence Moss at the University of Maryland. She also has a degree in piano from Juilliard. This June, she will play a recital of her solo piano compositions at Strathmore Hall in Bethesda, Maryland.

Of *Her and Him* for solo piano, the composer writes:

My piece is based on two separate Saul Steinberg drawings. I found them in some old *New Yorker* magazines from the 1950s. I thought they should meet. It's snowing, and she's hardly there, a little sad and cold, but with a warm, ironic sense of humor. He's a nice guy, but he is creating some problems for himself. I am honored to have the marvelous Lisa Emensheiser perform this music on this 21<sup>st</sup> Century Consort program.

### **William Bolcom, *Violin Sonata No. 2***

For many years William Bolcom was best known to the general public as a performer. He played a major role in the rediscovery of ragtime and made some of the finest recordings of classic piano rags. He tours regularly as the accompanist to his wife, mezzo-soprano Joan Morris, giving lively performances of the great songs of the American musical theater from the height of vaudeville in the "Gay Nineties" through World War II, and recently they have included more contemporary cabaret songs in their repertory as well. But a spate of performances of new works, to some degree sparked by his winning the 1988 Pulitzer Prize for composition for his Twelve New Etudes for solo piano, and the fact that he has had an increasingly impressive line of symphonies, concertos, and operas (most recently *A View from the Bridge*, performed with great success at the Metropolitan Opera) has finally brought to the attention of the musical public the central fact that he is, primarily, a composer.

Bolcom (b. 1938, Seattle) entered the University of Washington at the age of eleven to study composition with John Verrall and George McKay. Later he studied extensively with Darius Milhaud, both in California and in Paris. In 1964 he received the first Doctor of Musical Arts degree to be granted by Stanford University. Among other honors, he has received two Guggenheim fellowships, a Koussevitzky Foundation grant, and an award from the American Academy of Arts and Letters. Such a recital of academic and professional accomplishments would seem to fit a composer destined to take his place in the groves of academe, turning out ivory tower works at a genteel pace. And though he has found academic positions (since 1973 on the com-

position faculty of the School of Music of the University of Michigan), Bolcom's musical life has engaged him in a wide array of musical activities and the creation of works ranging from cabaret songs (which have been happily taken up by singers everywhere) and exquisite piano rags in the modern vein to the larger works mentioned above. Even within a given piece, the musical style may range from twelve-tone to ragtime, a reflection of his openness to musical expression of all kinds.

Bolcom composed his *Second Violin Sonata* for Sergiu Luca. He described the origin and character of the work in his notes for the Nonesuch recording:

From a composer's point of view, voice people and violinists seem often maddeningly conservative on questions of technique or style. Many are prone to the fallacy that "there is only one way" to play or sing, and consequently their familiarity with alternate approaches is often slight. "Play as if you were Joe Venuti," I counseled another violinist about a passage in a different work of mine. "Who?" he said. It need not be emphasized that Joe Venuti was incontestably the greatest jazz violinist of his (and our) time, who coupled an extremely developed classical technique with a wonderful, nuanced swinging style that was copied by everyone else in detail. Perhaps the Art Tatum of the violin, Joe kept his technique and flawless intonation up to his death in his eighties. When Sergiu told me that he had become friends with the grand old renegade from the Detroit Symphony, I was overjoyed—finally I wouldn't have to explain what I meant to a violinist when I wanted this or that kind of slur or smear, or that special throwaway quality Joe so often had—and one evening in April 1978 at New York's Michael's Pub, first Serge, then Joan [Morris, Bolcom's mezzo-soprano wife] and I, were invited to sit in with the master. An unforgettable experience!

The McKim Fund of the Library of Congress had given Sergiu a commission for me—a piece for us to play—and that June I began the Second Sonata (the First is a juvenile effort that I still like and want to revise some day) in Ann Arbor and New York. While working on the Sonata at Aspen later that summer, I received a newspaper clipping and a note from Serge: Joe Venuti had died, just before he was to play at Chamber Music Northwest in Portland. The Second Sonata became in part a

farewell to Joe; although there is little in it that refers directly to his playing style, it is necessary for the violinist to know, and have well-rooted in the ear, the special world of Venuti.

The first movement, *Summer Dreams*, is built on a modified blues format, with a contrasting middle section. Brutal, fast, which succeeds it, is constructed out of a small intervallic cell, and the following *Adagio*, free and recitative in style, ends with a hymnlike passage segue-ing directly into the final movement, *In Memory of Joe Venuti*. The work was premiered on January 12, 1979, at the Library of Congress's Coolidge Auditorium, by Serge and myself.

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### **Thomas Albert, *Illuminations***

Thomas Albert (b. Lebanon, Pennsylvania) was educated at Barton College and the University of Illinois, where he studied with William Duckworth, Paul Martin Zonn and Ben Johnston. An active composer for nearly four decades, his best-known work, *Thirteen Ways*, commissioned by the ensemble eighth blackbird, is based on the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird." Recent commissions include *Night Music* for the Pittsburgh New Music Ensemble and *The Devil's Handyman* for the 21st Century Consort. Thomas Albert is Professor of Music and Chair of the Theatre Division at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia, where he divides his time between his two loves — composition and musical theatre.

"Christopher Kendall and I have been talking off and on about a new work for the 21st Century Consort since the spring of 2002, after their premiere of *The Devil's Handyman*, inspired by the sculptures of H. C. Westermann, which were on exhibit at the Hirshhorn at the time of the performance.

"Last March, he noted that the Consort would be performing this year at the Smithsonian American Art Museum, and that there would be an exhibit of the works of Saul Steinberg on display at the time of the group's April 2007 concert. Did I know Steinberg's work? (Yes.) Would I be interested in another visual art-inspired piece for the Consort? (Yes.) And for something

