

The Smithsonian Associates Presents

21st CENTURY CONSORT

October 25, 2008

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian Associates and
The Smithsonian American Art Museum
present

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Richard Barber, Contrabass
Peter Becker, Baritone
Amy Chavasse, Dancer/Choreographer
Paul Cigan, Clarinet
Thomas Cupples, Trumpet
Jon Deak, Contrabass
Eric Dircksen, Bassoon
Lisa Emenheiser, Piano
Abigail Evans, Viola
Gabrielle Finck, French horn
Tom Jones, Percussion
Christopher Kendall, Conductor
Sara Stern, Flute
Jane Stewart, Violin
Rachel Young, Cello

Antonino d'Urzo, Recording Engineer
Curt Wittig, Director of Recording Emeritus
Kevin McKee, Stage Manager

Saturday, October 25, 2008
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 2008-2009 Season is sponsored by
The Smithsonian Associates and The Smithsonian American Art Museum and
funded in part by generous contributions from The Argosy Foundation
Contemporary Music Fund, The Cafritz Foundation, The Aaron Copland Fund
for Music, The DC Commission on the Arts and Humanities, and the Board
and Friends of the 21st Century Consort.

21st Century Board of Directors

Michael Hamilton, *President*
Robert Schwartz, *Vice President*
Alyce Rideout, *Treasurer*

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David Froom	Christopher Kendall,
Winslow (Win) Hayward	Artistic Director
Jessica Krash	Boyd Sarratt, Manager
Jeanne Krohn	
Nicholas Maw	
Andy Molchon	
Janice Molchon	
John Simson	

Upcoming Programs

Saturday, December 6, 2008 ♦ **"Natural Affinities"**
Music for Ansel Adams and Georgia O'Keeffe, reflecting the
Smithsonian American Art Museum exhibition of the work of these
two towering artists.

Aaron Copland - *Fantasy* • Kaija Saariaho - *Petals* •
Augusta Read Thomas - *...a circle around the sun/ Moon Jig* •
Joan Tower - *Big Sky / Holding a Daisy / And They're Off*

Saturday, February 21, 2009 ♦ **"Recalling Valentines"**
Some Valentines we like to remember, and others we'd prefer
to recall. Music for both. With Delores Ziegler, mezzo, and
Mark Bleeke, tenor.

Jacob Druckman - *Valentine* • Nicholas Maw - *Voice of Love* •
Love songs and piano pieces by David Froom, Jessica Krash, Peter
Robinson, Milton Babbitt, Augusta Read Thomas •
Robert Beaser - *Songs from the Occasions*

Saturday, April 4, 2009 **"Music of Magic and Light"**
Invoking spring with light (Jenny Holzer's "For SAAM"), magic and
music. With soprano Lucy Shelton
Eric Moe - *Strange Exclaiming Music* • William Doppmann -
Spring Songs • Marjorie Merryman - *Bending the Light* •
Jacob Druckman - *Lamia*



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Jon Deak, Amy Chavasse

Program October Surprise

And the Whole Air Was Tremulous Kathryn Alexander
Ms. Chavasse, Ms. Stern

Hallowe'en Charles Ives
Ms. Adkins, Ms. Emenheiser, Ms. Evans, Mr. Jones, Ms. Stewart, Ms. Young

Lucy and the Count Jon Deak
In Three Scenes
Ms. Adkins, Mr. Deak, Ms. Evans, Ms. Stewart, Ms. Young

INTERMISSION

Fear Amy Chavasse
Ms. Chavasse

Frankenstein!! HK Gruber
Fanfare, Prologue
I: a) Dedication
b) Miss Dracula
II: a) Goldfinger and Bond
b) John Wayne
c) Monster
III: Monsterlet
IV: Fanfare, Intermezzo
V: Frankenstein
VI: Rat Song and Crusoe Song
VII: Superman

- VIII: Finale
a) The Green Haired Man
b) Batman and Robin
c) Monster in the Park
d) Litany
e) Hello, hello, Herr Frankenstein
f) Grete Muller's Adieu

Ms. Adkins, Mr. Barber, Mr. Becker, Mr. Cigan, Mr. Cupples, Mr. Dircksen,
Ms. Emenheiser, Ms. Evans, Ms. Finck, Mr. Jones, Mr. Kendall, Ms. Stern,
Ms. Stewart, Ms. Young

This program is dedicated to the memory of Mary Anne (Mal) Cameron,
dear friend, board member and supporter of the Consort, who died on
Sunday, September 14, 2008.



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.

Program Notes and Texts

And the Whole Air Was Tremulous Kathryn Alexander

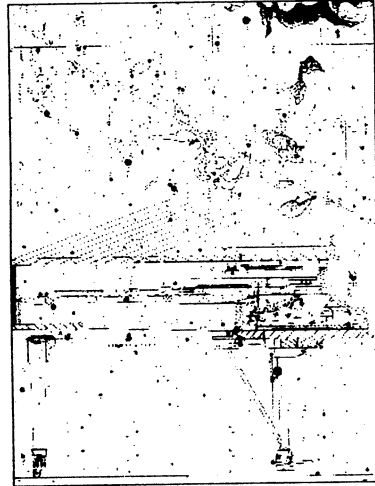
Composer Kathryn Alexander, a 2006 recipient of a Guggenheim Fellowship, has written a wide variety of works, both acoustic and technological. Her pieces draw upon a range of disciplines to develop formal schema that distill from the abstract rather than from literal, programmatic meaning. In addition to the Guggenheim Fellowship, Alexander has been awarded a Radcliffe Fellowship at the Center for Advanced Study at Harvard University (2004-2005), a Composer's Fellowship from the National Endowment for the Arts (1989-1990), and the Rome Prize (1988-1989). She has won annual awards from ASCAP (1993-2006) and has held residencies at the

MacDowell Colony (1994/1989), The Millay Colony (1990), The Virginia Center for the Arts (1990), Yaddo (1989), and the Atlantic Center for the Arts (1986).

Alexander was a composition fellow of the Vermont Chamber Music Festival of the East (1998), the Words and Music Festival at Indiana University (1994), June-in-Buffalo (1987), and The Tanglewood Music Center (1985). Alexander's recent works include: *AroundAbout* (2007), a piano trio for the Williams

Chamber Players; *In The Purest Air, Sapphirine* (2006), a chamber concerto for electric jazz guitar soloist, Mark Dancigers, and The NOW Ensemble; and *Dreams and Reveries* (2005), a percussion quartet for the Yale Percussion Group. A native Texan, Alexander comes from a musical family. She completed her Bachelor's degree at Baylor University, studying with flutist Helen Ann Shanley, and then went on to The Cleveland Institute of Music to work with flutist Maurice Sharp. While there she began to compose. Alexander studied composition with Donald Erb and Eugene O'Brien at The Cleveland Institute of Music and later earned her DMA in composition at the Eastman School of Music, working with Samuel Adler, Barbara Kolb, Allan Schindler and Joseph Schwantner, and studied with Leon Kirchner at the Tanglewood Music Center. She currently teaches composition and music technology at Yale University.

And the Whole Air Is Tremulous utilizes an electronic part generated only from recordings of the piccolo, C flute, alto flute, and the bass flute performed by the composer. The contemporary performance techniques employed by both the live and recorded performers are: quarter tones, glissandi, trills, flutter tonguing, harmonics, and whistle tones. The recorded acoustic sounds were then manipulated and post-processed both by extended traditional *musique concrète* techniques and digital processing units ... The intent, all in all, is purely musical: the live and processed flutists unite to create a greater whole.



Although the piece is not programmatic, the following poem, inspired by a passage from Virginia Woolf's novel *Jacob's Room* (1922), reflects the nature of the work.

and the whole air is tremulous
stretching, bending; twisting, turning
restless

unable to still
gliding, slipping, sliding
escape?

shaking, trembling, vibrating
sparking and glinting
- water dances

cerebral plates juxtapose
grating, grinding; pressing, tensing
a spirit roams, creates, divides
and a fine wind roars -
then blows...

sunlight scintillates on leaves
shining and glowing
- iridescence

Hallowe'en

Charles Ives

Charles Ives (born October 20 1874, Danbury, Connecticut and died May 19, 1954 in New York), for all the impact his music has had on the direction and identity of American music, worked in remarkable isolation from the musical world of his time. He found the whole scene intensely off-putting, referring to "silk underwear music." *Hallowe'en*, written, tellingly, on April Fool's Day 1906 (or 1907; no one is certain), is a fine example of Ives' good-natured pleasure in poking fun at the musical establishment.

"Even Herbert Hoover could get it [the joke], and the average listener always gets it..... I played this about 30 years ago with a little orchestra from a theater just off the Bowery, in New York—and it was one of the few.....pieces that I remember sounded the first time exactly as I wanted it to sound....In this

piece, I wanted to get, in a way, the sense and sound of a bonfire, outdoors in the night, growing bigger and bigger, and boys and children running around, dancing, throwing on wood—and the general spirit of Halloween night.....(and at the end, the takeoff of the regular coda of a proper opera, heard down the street from the bandstand.)”

Ives further wrote that *Hallowe'en* was “one of the most carefully worked out (technically speaking), and one of the best pieces (from the standpoint of workmanship) that I’ve ever done.” From the composer of the *Concord Sonata*, the *Piano Trio*, hundreds of memorable songs and other substantial works in many genres, one wonders if this observation is part of the joke. Still, the layering of rapid scales in different simultaneous keys was (and is) a bit startling, and the roaring chaos effectively evocative of a bonfire, perhaps a bonfire of musical vanities.

Lucy and the Count

Jon Deak

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He was educated at Oberlin College, the Juilliard School of Music, the University of Illinois, and, as a Fulbright Scholar, at the Conservatorio de Santa Cecilia, in Rome. He is currently enjoying his second year as Composer-in-Residence with Colorado Symphony under the Meet the Composer Residencies Program, which includes the Colorado Children’s Chorale and Denver Public Schools. He is also Associate Principal Bassist and Creative Education Associate of the New York Philharmonic, as well as Resident Composer of the Apple Hill Chamber Players (New Hampshire) and the Grand Teton Music Festival (Wyoming). His training includes work in the visual arts, and he was active in the “performance art” movement in New York’s Soho district. His compositions have been performed at music festivals worldwide and by such institutions as the New York Philharmonic, National, Minnesota, Cincinnati, Seattle, New Jersey, Atlanta and Colorado Symphonies, Rochester Philharmonic and major chamber groups around the country. Recent commissions include a string quartet concerto for the Manchester Quartet performed by both the National and New Jersey Symphonies and a work for the 150th anniversary of the New York Philharmonic. His *Concerto for*

Contrabass and Orchestra (“Jack and the Beanstalk”) was nominated for the 1990 Pulitzer Prize by the National Symphony. Jon Deak has become particularly noted for his successes in bringing new music to young people. His interest in children is such that he now teaches a composition class in the public school that his own children attend in New York City. An avid wilderness mountaineer, he has led climbing expeditions into the Canadian Rockies, Alaska and the Himalayas. He was Chairman of the New York Philharmonic Artistic Advisory Committee, which helped select Kurt Masur as the Philharmonic’s Music Director. He also participated in Leonard Bernstein’s historic *Freiheitskonzert* (freedom concert), in what was then East Berlin on Christmas Day, 1989, an event which he regards as one of the musical highlights of his life.

Lucy and the Count was composed in 1981 for the Apple Hill Chamber Players. As with many of his compositions, it is based on a literary source, in this case Bram Stoker’s notorious novel *Dracula* (who is the “Count” of the title played, naturally, by the contrabass), adapted by the composer and fellow-bassist Richard Hartshorne. The piece incorporates Deak’s characteristic narrative device of assigning dramatic roles, and even “speaking” lines, to the instrumentalists (the first violin is “Lucy,” for instance). Deak calls the technique “schreckspiel,” in which the words are evoked and “woven into the music as a sound event.” Challenging and satisfying to perform, this “instrumental speech” allows the alert listener to discern actual dialogue and recitation by the players. As a musical and theatrical event, the passion, humor and gothic chills of *Lucy and the Count* have made it one of Deak’s most-beloved and most-performed works.

Fear, Solo dance

Amy Chavasse

The choreographer writes:

“Most of my work looks at the public/private presentation of self and all the ramifications therein. Challenging assumptions about political/power structures, I seek to calculate who suffers and who gains and how this might play out through pathos and humor.

“In my choreography, both solo and group works and in collaborations with other artists, I hope to find inventive and

unanticipated intersections between narrative and abstract form. Visual art, literature, pop culture, personal revelations, political and social issues, story telling drive my creative process. Humor, satire and foolishness are always valued and explored. It is not my goal to present a polemic, but to leave plenty of room for the viewer to insert their own questions, answers and connections.

“Warm thanks to Christopher Kendall for asking me to perform in this lively music- dance collaboration... in our nation’s capital right before a transformational election, hopefully bringing an era of fear to a close.”

Frankenstein!!

HK Gruber

A pan-demonium for chansonnier and orchestra after children’s rhymes by H.C. Artmann

The origins of this ‘pan-demonium’ go back to the *Frankenstein Suite* of 1971—a sequence of songs and dances written for the Vienna ‘MOB art and tone ART Ensemble,’ which was then active in the field of instrumental theatre. Although the Suite was a success, I was unhappy about its improvisatory structure, and also needed the resources of a full orchestra. So in 1976/77 I completely recomposed the work in its present form. It was first performed on 25 November 1978 by the Royal Liverpool Philharmonic Orchestra under Simon Rattle, with myself as soloist. For the 1979 Berlin Festival I wrote an alternative version for soloist and 12 players (first performed that year by the Vienna ensemble ‘die reihe’ under Kurt Schwertsik, again with myself as soloist). Since then, the two versions have happily co-existed; and in 1983, at the Espace Cardin in Paris, *Frankenstein!!* entered the theatre for the first time—an unforeseen development, but one that proved suited to Artmann’s multi-layered fantasy.

The title of the volume from which I took the poems of *Frankenstein!!—Allerleirausch, neue schöne kinderreime* (Noises, noises, all around—lovely new children’s rhymes)—promises something innocuous; but Artmann himself has described the poems as being, among other things, ‘covert political statements.’ Typically he refused to explain what he meant. But his reticence is eloquent: the monsters of political life have always tried to hide

their true faces, and all too often succeed in doing so. One of the dubious figures in the pandemonium is the unfortunate scientist who makes so surprising an entry at mid-point. Frankenstein—or whoever we choose to identify with that name—is not the protagonist, but the figure behind the scenes whom we forget at our peril. Hence the exclamation marks.

Artmann’s demystification of heroic villains or villainous heroes finds a musical parallel in, for instance, the persistent alienation of conventional orchestral sound by resorting to a cupboard-full of toy instruments. However picturesque or amusing the visual effect of the toys, their primary role is musical rather than playful—even howling plastic horses have their motivic / harmonic function. In order to do justice to the true significance of the texts it would be enough to provide some extra exercises in structural complexity. By analogy with Artmann’s diction, my aim was a broad palette combining traditional musical idioms with newer and more popular ones, and thus remaining true to the deceptive simplicity of texts whose forms at first glance suggest a naive and innocently cheerful atmosphere.

HK Gruber

Frankenstein!!

Fanfare, Prologue

little mouse, little mouse
takes me to his mousey house,
now he nibbles out my eye
lost without my eye -
I must bake a currant pie -
currant pie with raisins sweet
pick two out, but not to eat,
stick them in to be my eyes
ah, the sunshine, bright surprise!

Ia. Dedication

something learned is
something earned.
purchase then
some ink and pen.
dip your pen
into the ink,

take a page,
sit and think
don't compose
delightful prose.
any sprite
could write in white
it should reach
through blood and bone
to your heart's
own little home

Ib. Miss Dracula

biddy bat that soars so high
faster than the clouds can fly
gliding through the moonlight bright muzzle smeared from bloody bite.
if she grabs you by the hair
you'll fly with her through the air. disappear without a trace
to a wild and far-off place,
to her secret hiding place,
lonely castle like a tomb
with a dark red dining room,
she brings children to their doom,
sipping blood from tiny veins -
quite a legend, where she reigns!
back in Transylvania

Ia. Goldfinger and Bond

this is the thumb
sticks to the gums
this is the goldfinger
it pulls the trigger
this is the long finger
scratches the wall-safe
this is the nose-finger
rubs out goldfinger
and this is the itzy
itzy bitsy jimmy bond

Iib. John Wayne

a john wayne he must have now
two tall boots made for walking
little fist made for hitting
a casket for a basket
two bright spurs upon his boot heels -
which no pony's flank will feel.
mean hombres made to shoot at
and golden bullets in his gat
just you dare doubt his honor -
you poor guy, you're a goner.
off he goes, what a speed,
through Texas on his trusty steed
learn from him, gentle child,
why heroes act so wild
you shouldn't mix with rough guys
if you're not a tough guy
so when you're chasing baddies
don't be sweet and soft like dad is.

Iic. Monster

monster races down the stairs
grubby hands, disheveled hair
so that's why he never lingers
there's blood on his dainty fingers
look! There's a fine old urinal
with water rushing just like niagara falls
in he skips and all is flushed away
hands as fresh as new-mown hay.

listen to the wet sails flapping.
as he sees the pale moon rise
there he meets a new surprise.
cannibals live on this shore
(any child can tell you more!)
robinson is in for a treat
dining on some rare fresh meat!

III. A Mi Ma Monsterlet

a little mi ma monsterlet
is dancing round our house

IV. Fanfare, Intermezzo

when the logs are burning in the stove
winter laughs in snowflake droves,
taps the window, wants to play,
'tis the merry werewolf's favorite day.

merrily he crosses fields
winter silence at his heels
fur is bristling out in fun
freest soul beneath the sun.

little children, leave your house,
scurry out quick as a mouse
take along some christmas cake
follow in the werewolf's wake.

V. Frankenstein

frankenstein is dancing
frankenstein is dancing
with the test tube lady,
with the test tube lady,
and my little daughter dear, my daughter
dear, it's you
and my little daughter dear, my daughter
dear, it's you!

VI. Rat Song and Crusoe Song

little rat now come with me,
happy playmates we shall be,
angel wings tie to your toes,
take you to the circus shows.
children will be standing by
when they see you fly, they'll cry -
goodness me! is that a rat?
no, a flying circus bat!

do you see good robinson
sneaking off to have some fun?
he's had too much roasted goat
watch him wading to his boat,
the next island is his goal
robinson, intrepid soul.
listen how the oars are lapping

VII. Mr. Superman

mister superman put on your pants
else someone's bound to know you.
that lois lane is on her way
to jump in bed with you, sir,
poing poing crash crash
crash crash poing poing
she's out to trap you in a snare
and I, the holy kryptonius, am there
so heed my warning!

VIII. Finale

VIIIa. The Green-haired Man

swing wide the door, swing wide the door
here comes a bright pink wagon.
who's sitting there? who's sitting there?
a man with bright green hair, dear.
what does he want? what does he want?
he's come to fetch marie, dear.
but why marie? but why marie?
because her blood's so sweet, dear.
what is his name? what is his name?
he does not give a name, dear.
what would he like? what would he like?
he likes to eat the ladies.
give him marie, give him marie.
we should not wish to cross him,
else from his eyes, I do surmise
he'd make us into minced-meat pies.

VIIIb. Batman and Robin

batman and robin
still lie in their bed
robin's a nice boy
but batman's ill-bred.
batman ta-ta
and robin too-too
coffee is on,
and it's breakfast for two.

with my own hands
I did the installation.

