



The Smithsonian Associates Presents

21st CENTURY CONSORT

April 4, 2009

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
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Tom Jones, Percussion
Lucy Shelton, Soprano
Sara Stern, Flute
Rachel Young, Cello

Mark Huffmann, Recording Engineer
Curt Wittig, Director of Recording Emeritus



Saturday, April 4, 2009
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.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with David Froom, Jo Ann Sims and Dan Welcher

Program

“Spinning Aphorisms” Music for Jenny Holzer

- Aphorisms Kenneth Hesketh
- I. Fantastico
 - II. Lugubrioso (“There will be the river whispering runne” – John Donne)
 - III. Agitato (Banshee) – attacca:
 - IV. Piangere
 - V. Frenetico
- Mr. Cigan
- Three Love Songs on Poetry of Sue Standing (World premiere). . . . David Froom
- I. Aubade: Portrait with Shadows
 - II. Hummingbird
 - III. Flamboyant
- Ms. Emenheiser, Ms. Shelton
- Projection I Morton Feldman
- Ms. Young
- Four Songs to e.e. cummings Morton Feldman
- I. black against white sky?
 - II. Air, be comes (a) new (live) now
 - III. Sitting in a tree
 - IV. Moan (is) ing the she of the sea
- Ms. Emenheiser, Ms. Shelton, Ms. Young

Glint Jacob Druckman

Ms. Adkins, Mr. Cigan, Ms. Emenheiser

INTERMISSION

Changing Light Kaijo Saariaho

Ms. Adkins, Ms. Shelton

Spirit Realms Dan Welcher

- I. Prayer Tunnel
- II. Kiva
- III. Zendo

Mr. Jones, Ms. Stern

Spring Songs William Doppmann

- I. Sarabande
(Interlude I)
- II. In His Own Write
- III. Music for the Hunt
(Entre'acte)
- IV. Love-child
(Interlude II)
- V. Song
(Postlude)

Mr. Cigan, Ms. Emenheiser, Mr. Jones, Ms. Shelton



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

Aphorisms Kenneth Hesketh

Kenneth Hesketh was born in Liverpool in 1968. He composed his first work for orchestra at the age of 13. As a first-year college student he completed his first formal commission for the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves. After receiving Bachelor and Postgraduate degrees from the RCM, Hesketh attended Tanglewood in 1995 as the Leonard Bernstein Fellow and studied with Henri Dutilleux. Whilst completing a Masters degree in Composition at the University of Michigan, he was awarded the Shakespeare Prize scholarship from the Toepfer Foundation, Hamburg at the behest of Sir Simon Rattle. Hesketh has received numerous commissions from international ensembles and organizations including the Fromm Foundation at Harvard University, the European City of Culture (Copenhagen 1996), a Faber Millennium Commission for Simon Rattle and the Birmingham Contemporary Music Group, the BBC Philharmonic, Hans Werner Henze and the Endymion Ensemble, the Munich Biennale and the Michael Vyner Trust for the London Sinfonietta. Recent performances have included the Frankfurt Radio Symphony Orchestra, the Sudwest Rundfunk (Baden-Baden) and the ASKO ensemble (Concertgebouw, Amsterdam). Kenneth Hesketh is a professor of composition and orchestration at the Royal College of Music.

Aphorisms for Solo Clarinet was first performed by American composer and clarinetist Derek Bermel (to whom the work is dedicated) at Seiji Ozawa Hall, Tanglewood in 1995. *Aphorisms* was written during a ten-day burst of creative energy at Saranac, Koussevitzky's home in Massachusetts, while the composer was the Leonard Bernstein composition fellow. The composer writes:

Each of the five movements is laconic in nature, terse and brief as well as humorous or even sarcastic. The emotional landscape of the piece is broad—incantatory, dramatic, frenetic, wild or sorrowful—and each movement presents the performer with various technical demands, including screaming through the instrument whilst playing or a large, klezma-style vibrato to imitate sobbing. Each movement is thematically independent, but one gestural contour, that of an upward rushing arpeggio or

group of notes, recurs throughout and is the opening and closing gesture of the work.

Three Love Songs **David Froom**

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, and Chesapeake Symphony Orchestras; The United States Marine and Navy Bands; the Chamber Music Society of Lincoln Center; the New York New Music Ensemble; violinist Curtis Macomber; and saxophonist Kenneth Tse. He also has had performances 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, and much of it is published by MMB Music, Inc.

Among the many organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship); 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. He has taught at the University of Utah, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland, where he is professor and chair of the music department. Mr. Froom 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, Alexander Goehr, and William Kraft. The composer writes:

Three Love Songs began in 1992 as a set of four songs on poetry of Sue Standing. In the intervening seventeen years, re-inspection of this cycle for a possible new performance led me to conclude that only one of the songs held up. I decided to keep that one song (*Aubade*) and to provide it with two new

companions. I wrote to Sue asking her for some recent poetry having to do with love, and from the fabulous set of poems she sent me, these two (*Hummingbird* and *Flamboyan*) jumped out. I was struck by how many words tied these poems together: “naked on the striped sheets” (*Aubade*) and “naked—in a waterfall” (*Flamboyan*); “voice like a dulcimer” (*Aubade*) and “voice of lavish honey” (*Flamboyan*); “scent of hay, old wood” (*Aubade*) and “scent of moss or humus” (*Flamboyan*); “Orchids in Malawi” (*Hummingbird*) and “lilies and orchids” (*Flamboyan*); “no matter how fast my heart” (*Hummingbird*) and “red as a heart” (*Flamboyan*). Further, there seemed a clear narrative trajectory, from what seems to be the beginnings of love in *Aubade* to the anxieties about continuing to love in *Hummingbird* to the sweet rewards of long-term love in *Flamboyan*. Finally, each of these poems speaks intensely of light. *Aubade* begins by describing morning light through window blinds, then moves into the summer haze, shadows, and the delicious recall of “stars in a kudzu net.” *Flamboyan* has a lover’s eyes “speak of water and sun” and seems, in its every line, to be suffused with light. And while *Hummingbird* has no explicit light references, each image—a Mistral rose, Malawi orchids, Kashmiri meadows, the Arctic Queen Nectarine—brings with it a completely different image of the light in which it blooms.

For me, the particular pleasures and challenges of creating this new cycle had to do with recapturing some of my older musical language in the context of my current musical perspectives (in the same way Sue Standing’s new poems reflect on her older one), and then using both the narrative arch and the textual interconnections (along with each poem’s particular individual traits) to create my own musical commentary.

Aubade: Portrait with Shadows

Naked on the striped sheets, he lies,
beginning to wake, in the narrow bed.
The mirror catches paler bars of red,
holds light in bands from window blinds,
light which also binds his thighs.
The ceiling fan ruffles his thick dark hair;
a fugue for train and crickets stirs the air.
Now, his voice like a dulcimer might rise
to hold me in this summer haze.

Don't move, don't move, don't move yet:
I must get the shadows right, the scent
of hay, old wood, these last days
of heat, stars in a kudzu net,
to keep you here, fragment by fragment.

Hummingbird

No matter how fast my heart,
yours beats faster.

What would ever
make you stay?

A rose named for Frédéric Mistral.
The Arctic Queen Nectarine.

Orchids in Malawi
(over four hundred species).

Kashmiri meadows
might keep you

for more than a
millisecond touch-and-go.

Yours beats faster,
no matter how fast my heart.

Aubade: Portrait with Shadows
Copyright © 1984 by Sue Standing.
From *Deception Pass* (Alice James Books,
Cambridge, MA: 1984).

Flamboyan

for David Green

A scent of moss or humus —
as if you had just come
from a greenhouse
full of birds of paradise,
lilies and orchids.

Your eyes — clear as beryl
from Minas Gerais —
speak of water and sun.
Your hands stroke my shoulder,
speak Spanish
even when your voice
of lavish honey does not.

Half your life ago, a moment
caught you — joyful, naked —
in a waterfall.

Now, as you cover me
with starfish kisses,
the cascade's inside me —
flamboyan, red as a heart.

Hummingbird and Flamboyan
Copyright © 2003 by Sue Standing. From
False Horizon (Four Way Books, New
York, NY)

Projection I / Four Songs to e.e. cummings Morton Feldman

Morton Feldman (born January 12, 1926, died September 3, 1987) was an American composer best known for his mature instrumental pieces, which are frequently written for unusual groups of instruments, feature isolated, carefully chosen, predominantly quiet sounds, and, present works excepted, are often very long.

In 1950, Feldman went to hear the New York Philharmonic give a performance of Anton Webern's Symphony. At the concert, he met John Cage, and the two became good friends. Under Cage's influence, Feldman began to write pieces with no relation to compositional systems of the past, such as the constraints of traditional harmony or the serial technique. He experimented with non-standard systems of musical notation, often using grids in his scores, and specifying how many notes should be played at a certain time, but not which ones. Feldman's experiments with the use of chance in his composition in turn inspired John Cage to write pieces like the *Music of Changes*, where the notes to be played are determined by consulting the *I Ching*.

Through Cage, Feldman met many other prominent figures in the New York arts scene, among them Jackson Pollock, Philip Guston and Frank O'Hara. He found inspiration in the paintings of the abstract expressionists, and through the 1970s wrote a number of pieces around twenty-minutes in length, including *Rothko Chapel* (1971, written for the building of the same name which houses paintings by Mark Rothko) and *For Frank O'Hara* (1973).

Later, he began to produce his very long works, often in one continuous movement, rarely shorter than half an hour in length and often much longer. These works include *Piano and String Quartet* (1985, around eighty minutes), *For Philip Guston* (1984, around four hours) and, most extreme, the *String Quartet II* (1983), which is over five hours long without a break. It was given its first complete performance at Cooper Union, New York City in 1999 by the FLUX Quartet, who issued a recording in 2003 (at 6 hours and 7 minutes). Typically, these pieces do not change in mood throughout and tend to be made up of mostly very quiet sounds. Feldman said himself that quiet sounds had begun to be the only ones that interested him.

Feldman married the composer Barbara Monk shortly before his death in 1987 at his home in Buffalo, New York.

Projections I. Feldman evolved a congenial set of musical concepts and introduced an element of predetermined indeterminacy into the performance of his music. In this work, he indicates only an approximation of the notes to be played in a musical "action," specifying the instrumental range (high, medium, low) and the number of notes per time unit in any voluntary or involuntary rhythmic distribution.

4 Songs to e.e. cummings (1951) for Soprano, Piano, Cello, with their astonishing vocal demands, suggest Feldman's fascination with the minimalist surface of Anton Webern's music. It is hard to imagine a musical language more perfectly atuned to the peculiarities of cumming's poetry than Feldman's, whose canny approach creates an ideal setting of these texts:

<p>I. !blac k agains t (whi) te sky ?t rees whic h fr om droppe d , le af a::go e s wh IrlI n .g</p>	<p>II. Air, be c omes (a) new (live) now ;& th (is no littler th an a: fear no bigger th an a hope) is st anding st a r.</p>
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III.
(sitting in a tree-)
o small you
sitting in a tree-

sitting in a treetop

riding on a greenest

riding on a greener
(o little i)
riding on a leaf

o least who
sing small thing
dance little joy

(shine most prayer)

IV.
moan
(is)
ing

the she of the
sea
un

der a who
a he a moon a
magic out

of the black this which of
one street leaps quick
squirmthicklying lu

minous night
mare som
e w

hereanynoevery
ing(danc)ing
wills&weres

Glint

Jacob Druckman

One of the most prominent of contemporary American composers, Jacob Druckman was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949, studying composition with Bernard Wagenaar, Vincent Persichetti, and Peter Mennin. In 1949 and 1950 he studied with Aaron Copland at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Critic Mark Swed has written, "At the heart of the works of Jacob Druckman lies the bold, sure, and often arrestingly physical dramatic gesture.... Yet Druckman's scores have always exhibited another characteristic as well: that of careful structure, built with meticulous attention to detail. The process of integrating these two sides of his character...has been a consistent factor throughout the composer's development."

Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. He was also associated with the Columbia-Princeton Electronic Music Center in New York City. In the spring of 1982, he was Resident-In-Music at the American Academy in Rome; in April of that year, he was appointed composer-in-residence with the New York Philharmonic, where he served two two-year terms and was Artistic Director of the HORIZONS music festival. In the last years of his life, Druckman was Professor of Composition at the School of Music at Yale University.

Glint, commissioned by the Verdehr Trio with funding from Michigan State University, is among the composer's last works prior to his death in 1996. The scoring of clarinet, violin and piano has become something of a 20th century standard, popularized by Bartok's "Contrasts" for these instruments. As the title *Glint* predicts, the musical ideas are subjected to quicksilver exchange among the instruments, with unison melodies, pauses and bursts of sound. The piece brilliantly displays the qualities that characterize Druckman's later works: discipline inherited from modernism used with a humane ease.

Changing Light

Kaija Saariaho

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a world-wide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy there with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive 'Ears Open' group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris—the city that has been her home ever since.

At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next,

linked pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990)—the latter with solo alto flute and cello, and both with live electronics—suggest their preoccupation with colour and texture.

Through IRCAM, Saariaho became allied with the French 'spectralist' composers, whose techniques are based on computer analysis of the sound-spectrum of individual notes on different instruments. This analytical approach led her to the regular use of harmonies resting on long-held bass notes, microtonal intervals, and a precisely detailed continuum of sound extending from pure tone to unpitched noise—all features of one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97). The composer writes:

Changing Light has been written for Edna Michell's Compassion project. In the composition I follow the idea of a dialogue, suggested by the text I have chosen. The intimate nature and fragile sound world of the duo mirror the fragility of our uncertain existence.

© Kaija Saariaho

Light and darkness, night and day.
 We marvel at the mystery of the stars.
 Moon and sky, sand and sea.
 We marvel at the mystery of the sun.
 Twilight, high noon, dusk and dawn.
 Though we are mortal, we are Creation's crown.
 Flesh and bone, steel and stone.
 We dwell in fragile, temporary shelters.
 Grant steadfast love, compassion, grace.
 Sustain us, Lord; our origin is dust.
 Splendor, mercy, majesty, love endure.
 We are but little lower than the angels.
 Resplendent skies, sunset, sunrise.
 The grandeur of Creation lifts our lives.
 Evening darkness, morning dawn.
 Renew our lives as You renew all time.

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The text is a free-interpretative modern rendering of an age-old Hebrew prayer, which opens the daily evening and Sabbath evening services. Reprinted from "Siddur Sim Shalom", page 280, edited by Jules Harlow. © Copyright 1985 by The Rabbinical Assembly

