



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 *Flamboyant*) jumped out. I was struck by how many words tied these poems together: “naked on the striped sheets” (*Aubade*) and “naked—in a waterfall” (*Flamboyant*); “voice like a dulcimer” (*Aubade*) and “voice of lavish honey” (*Flamboyant*); “scent of hay, old wood” (*Aubade*) and “scent of moss or humus” (*Flamboyant*); “Orchids in Malawi” (*Hummingbird*) and “lilies and orchids” (*Flamboyant*); “no matter how fast my heart” (*Hummingbird*) and “red as a heart” (*Flamboyant*). 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 *Flamboyant*. 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.” *Flamboyant* 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 Heinen 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

Spirit Realms

Dan Welcher

With nearly one hundred works to his credit, more than half of which are published, Dan Welcher has written in virtually every medium, including opera, concerto, symphony, wind ensemble, vocal literature, piano solos, and various kinds of chamber music. As a conductor, Welcher has made guest appearances with a number of leading professional orchestras and ensembles in the US, and was for ten years Assistant Conductor of the Austin Symphony Orchestra. From 1975 to 1990, he was a member of the artist faculty at the Aspen Music Festival.

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, Meet The Composer, the MacDowell Colony, The Corporation at Yaddo, The Atlantic Center for the Arts, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer in Residence with the Honolulu Symphony Orchestra (Donald Johanos, Music Director). His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony. His recent large works include commissions from the Utah Symphony, the Boston Symphony Orchestra, the Rochester Philharmonic Orchestra, and two consortia of wind ensembles from prominent music schools. His largest concert work is *JFK: The Voice of Peace*, an hour-long oratorio for narrator, solo cello, chorus and orchestra, premiered by the Handel & Haydn Society Orchestra and Chorus, with cellist Paul Tobias and narrator David McCullough, in March 1999. In 2002, his opera *Della's Gift* was presented by the New York City Opera. Its sequel *Holy Night* was given a premiere production in April of 2005 by the Ernest and Sarah Butler Opera Theater in Austin. Among Welcher's recent works were his third String Quartet (written for the Cassatt Quartet and premiered in Chicago in March of 2008, an overture for the Las Vegas Philharmonic called "Jackpot," to celebrate the 100th anniversary of the founding of Las Vegas), and his fourth symphony, "American Visionary." His *Symphony #5*, commissioned for the Austin Symphony Orchestra to inaugurate its new concert hall, will premiere on May 1 and 2, 2009. The composer writes:

Spirit Realms, commissioned by and dedicated to the Armstrong Duo, is my second for a solo woodwind and a solo percussionist, following *Firewing: The Flame and the Moth* for oboe and percussion by nine years. The earlier piece followed a specific story line, and pitted the oboe against the percussionist as both adversary and lover. In *Spirit Realms*, my aim was not only to juxtapose the very different sounds of flute (plus alto flute and piccolo) against a large array of percussion, but also to attempt three different meditative "spaces," each named for a different type of spiritual practice. The musical means of expression is very different for each of the three movements (as is the instrumentation), although they share a common scale-source: the "looped pentatonic" scale I have been developing over the last several years.

The first movement is called "Prayer Tunnel," and is named for the Eskimo practice of solo meditation within a tunnel of ice blocks. This is said to be a means of overcoming demons within, and in my musical rendering it takes the form of an unaccompanied alto flute solo. The flute begins rather angrily, full of tension, but in the course of the solo passage manages to slowly unwind. The percussionist then plays the exact same music the alto flute had played....on seven tuned cymbals. Toward the end, the alto flute re-enters, its original meditation having fused with its mirror.

"Kiva" represents the circular, subterranean pit in which the Anasazi practiced their religion, a form of which still can be found in the Hopi tribes of the American southwest. These are not spaces for solo meditation, but rather a group meeting place in which only the sanctified are permitted. After an introductory invocation (dove call), the music begins. At first, it is flowing, in a repetitive double-five meter. It then traces several sections, with metric shifts forcing the pulse to race faster and faster, until it halves itself in the coda and returns to the exact pulse of the beginning. The flutist here uses the C flute, and the percussionist plays on both pitched (marimba) and unpitched instruments (various drums and struck sources).

"Zendo" is the meditation room used by Zen Buddhists. My music begins with another invocation (wind chimes, temple cup gongs, and temple blocks), then moves on to a slow subject stated by the flute. The subject is taken up by the vibraphone, and after several modulations and tempo changes, the flutist takes up the piccolo. The music continues higher and higher, and faster and faster (Zen meditation is NOT all about becoming "lost"!) until it

breaks free at the very end. The percussionist is put through his paces in this movement, having to reach a staggering number of instruments in a short time.

Spring Songs

William Doppmann

William Doppmann (b. Springfield, MA, 1933) has been active as both pianist and composer, having pursued that dual career since early childhood. He began piano studies at the age of five, and when he was seven he conducted the Louisville Symphony Orchestra in his own composition; three years after that he appeared as a soloist with the Cincinnati Symphony. He pursued his formal academic and musical studies at the Cincinnati Conservatory (with Carl Hugo Grimm) and later at the University of Michigan with Homer Keller and Ross Lee Finney. As a sophomore at Michigan he won the Naumburg Award and the Michaels Memorial Award (Chicago) as a pianist; the following year he was a silver medalist in the Leventritt Competition. After military service in the late '50s, he began teaching at the Universities of Iowa and Texas. He won a Guggenheim Fellowship in 1987-88. He has served on the faculty of the Peabody Conservatory in Baltimore and remains busy as a concert pianist. He currently lives in New Mexico.

Doppmann considers Ross Lee Finney to be his major influence, not only as a teacher during his formal study at Michigan, but for years afterwards as a colleague, discussing Doppmann's new pieces with him. *Spring Songs* was written for Lucy Shelton and premiered at Chamber Music Northwest in 1981. Its East Coast premiere was given the same season by Lucy Shelton and the 20th Century Consort. The composer writes:

Spring Songs, written in 1981 and premiered in Portland the following summer, suggests through the symbolism of succeeding seasons the passage and renewal of the life cycle seen from a woman's point of view. The singer begins her journey with Chaucer's Lenten pilgrims to Canterbury; meditates under a tree on the "almost seen" in John Lennon's whimsical poem; presides as an imperial Diana over a savage and relentless hunt suggested by the words of Robert Burns; suffers imagined fear for her young son in Willa Doppmann's Love-Child; and, having grown distracted and wearied by age, ends her pilgrimage in the fairy-

tale atmosphere of a wintry town at close of day (Donald Justice's *Song*). Interspersed with these settings are Interludes, and an entr'acte separates Part One from Part Two. The singer and three players all play other instruments in addition to their principal ones in an effort to extend the colors of the ensemble. As with the text sources, the music employs mixed styles and freely associates material from song to song in an intuitive rather than a pre-planned logical manner. Maximum use is made of the dramatic possibilities inherent in violent contrast.

This cycle is dedicated to the memory of John Lennon.

—William Doppmann

I. Sarabande

When that Aprille with his shoures sote
The drogte of Marche hath perced to the rote
And bathed ev'ry veyne in swich licour
Of which vertu engendered is the flour
When Zephirus eek with his swete breath
Inspired hath in ev'ry holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne
And smale fowles maken melodye,
That slepen al the night with open ye
(So pricketh hem Nature in her corages):
Than longen folk to goon on pilgrimages
And palmers for to seken straunge strondes
To ferne halwes couthe in sondry lond's,
And specially from ev'ry river's ende
Of Engelond from Caunterbury they wende
The holy blissful martir for to seke... forseke

—Geoffrey Chaucer

II. In His Own Write

I sat be-lonely down a tree,
humbled fat and small.
A little lady sing to me
I could not see at all.
I'm looking up and at the sky
to see such wondrous voice.
Puzzly puzzle, wonder why,
I hear but have no choice.
"Speak up, come forth, you ravel
me,"
I potty menthol shout.
"I know you hiddy by this tree,"
But still she won't come out.
Such softly singing lulled me sleep
An hour or two or so
I wakeny slow and took a peep
and still no lady show.
Then suddy on a little twig
I thought I see a sight,
A tiny little tiny pig,
that sing with all its might.
"I thought you were a lady,"
I giggle – well I may,
To my surprise the lady
Got up – and flew away.

—John Lennon

III. Music for the Hunt

Sleep'st thou, or wauk'st thou, fairest creature?
Rosy Morn now lifts his eye,
Numbering ilka bud, which Nature
Waters wi'the tears 'o-Joy.
Now to the streaming fountain
Or up the heathy mountain
The hart, hind and roe, freely, wildly-wanton stray.
In twining hazel bowers
His lay the linnet pours,
The laverock to the sky
Ascends with sangs o'Joy
Whilst the sun and thou arise to bless this day.

—Robert Burns

Entr'acte

I was pumped out like water;
All my bones feel disjointed;
My heart, like wax, melted...
And Thou layest me in the dust—
(O Abba...)

—from Psalm XXII

IV. Love-child

What if the child did die?
When tummy hurts grew too big for heart to handle—
What tossle-headed honey could fill his yellow bed as snugly as he?
And what would become of poor fuzzy bear, awake in his cold corner?
(What if his master grew too big and stole away?
What tassle-headed honey could fill his yellow bed?
And what would become of poor fuzzy bear, awake in his cold corner?)
(What if no golden cherished king could fit his humble crib as grandly as he did?
And what would become of grizzly bear
Awake and starving and stricken in his cold,
cold cave?)

Love not given has nowhere to go
Yet fate was kind:
There is yet today—
The son is only sleeping.

Interlude II

...cocale hat...
...sandal shoon...
...gras-green turf...
...stone...
...snow...

—from Ophelia's song, "How should I your true love know,"
(William Shakespeare)

V. Song

Morning opened
Like a rose,
And the snow on the roof
Rose-color took!
Ah, how the street
Toward the light did leap!
And the lamps went out.
Brightness fell down from the steeple clock
To the row of shops
And rippled the bricks
Like the scales of a fish
And all that day
Was a fairy tale
Told once in a while
To a good child.

—Donald Justice

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 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 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 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. 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, has been performing for the National Symphony Orchestra for the past 20 years as their Pops pianist and as acting principal keyboardist. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain, Slovenia, and Spain. 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, and was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was

also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002. Lisa was a featured soloist and commentator for the National Symphony Mozart Portrait concert series and also appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." An established chamber musician, Ms. Emenheiser is the 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. A committed teacher, Lisa holds a private studio in her home.

TOM JONES, percussion, was a founding member in 1968 of the University of Maryland Twentieth Century Chamber Ensemble. He continues to enjoy playing music during the "Golden Age" of percussion. His experiences performing "multi-percussion" music include solo recitals and concerts with all of Washington's new music groups: The 21st Century Consort in residence at the Smithsonian American Art Museum, the Contemporary Music Forum, the American Camerata for New Music, National Musical Arts at the Academy of Sciences, and the Theatre Chamber Players of Kennedy Center. He is the baroque timpanist in the Smithsonian Chamber Orchestra and The Violins of Lafayette. As percussionist and drummer he has played at the National Theatre, Ford's Theatre, Wolf Trap and the Hippodrome Theatre in Baltimore. He enjoys playing drums in various bands and drums and percussion in the studio.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then 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. He has guest conducted widely in repertoire from the 18th to the 21st century, with ensembles including the Dayton Philharmonic, the Santa Fe Chamber Music Festival, the Kitchener-Waterloo Symphony (Ontario), the San Francisco Chamber Orchestra, the New York Chamber Symphony, the Chamber Music Society of Lincoln Center, Collage and Dinosaur Annex, and the Orchestra, Symphony and Chamber Orchestra of The Juilliard School. His performances can be heard in recording on the ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

LUCY SHELTON, Soprano, is an internationally recognized exponent of 20th and 21st century repertory. She has premiered over 100 works, many of which were composed for her by leading composers such as Stephen Albert, Elliott Carter, Mario Davidovsky, David Del Tredici, Aleander Goehr, Gerard Grisey, Oliver Knussen, Ned Rorem, Joseph Schwantner and Augusta Reed Thomas. Her concertizing has taken her to major cities across the globe (from Australia to Japan, Brazil to the United Kingdom and throughout the United States) for perfor-

mances of orchestral, chamber and solo repertoire. She has recorded extensively for such labels as Deutsch Grammophon, Bridge Records, NMC and Naxos. Lucy Shelton is a two-time winner of the Walter W. Naumburg award, as a chamber musician and as a solo singer. A native Californian, she began her musical training early with the study of both piano and flute. After graduating from Pomona College she pursued singing at the New England Conservatory and at the Aspen Music School where she studied with Jan de Gaetani. She has taught at the Cleveland Institute of Music, the New England Conservatory and the Eastman School of Music. She is currently on the faculty of the Tanglewood Music Center and coaches privately at her studio in New York City. Her collaboration with the 21st Century Consort began in 1978.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. He continued to nurture her playing, along with classes in flute offered at that time by D.C. Public School music programs. As she took to the flute quite naturally, lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours the United States and beyond, playing many concerts each year.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Ms. Young has added her sound to a short film, a CD of bluegrass music, and a DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

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Compiled April 2009