



The Smithsonian Associates Presents

21st CENTURY CONSORT

October 24, 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

Edward Cabarga, Clarinet

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Abigail Evans, Viola

Sue Heineman, Bassoon

Laurel Ohlson, French Horn

Judith Pearce, Flute

Susan Robinson, Harp

William Sharp, Baritone

Lucy Shelton, Soprano

Jane Stewart, Violin

Nicholas Stovall, Oboe

Rachel Young, Cello

Mark Huffmann, Recording Engineer

Justin Drew, Stage Manager

Saturday, October 24, 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 2009–2010 Season is sponsored by
The Smithsonian Associates and The Smithsonian American Art Museum and
funded in part by generous contributions from The Cafritz Foundation, Gloria
Hamilton, The National Endowment for the Arts, the estate of Jeanette Albert, and
the Board and Friends of the 21st Century Consort.



The Smithsonian Associates

Program

“Nicholas”

We open the 2009-2010 season on a reflective note, with a tribute to a great composer and friend of the Consort, the late Nicholas Maw. Consort audiences knew Nicholas as a regular at our concerts, and his music a regular presence on our programs. It's been a great privilege to count myself a friend and colleague of Nicholas' for a quarter-century. My first encounter with him—or rather with his music—came early in my own professional career, around 1980. I will never forget my excited sense of discovery on first encountering a score of *La Vita Nuova*, the work of a British composer unknown to me. I saw immediately a dense, difficult, lyrical, long-limbed work the Consort definitely needed to perform.... and did, even before I had had a chance to meet Nicholas himself.

So, first and last, we have known Nicholas through his music, among the deepest, most beautifully crafted, and most humane music of the past century. And, the most *generous*: Nicholas was extravagantly generous in the sheer number of notes he committed to each, typically quite long work, every one of these notes written in his inimitable, spidery, immaculate, slyly flamboyant hand. In this generosity, Nicholas sought an experience of time *out of time*, recapturing for *our* time the expanse—the heavenly length, and thereby the expressive depth—of music, literature and life of some other time.

It wasn't just the music: Nicholas was also generous in his support for his composer colleagues (toward whom he was consistently charitable in his judgment; it genuinely pained him when candor required him to be critical). And Nicholas's generosity extended to his friends and neighbors, to his students, and to the Consort. This great composer and man leaves an incredible wealth of music, and, among all around him, of love, to a world that embraces him still.

– Christopher Kendall

Pre-Concert Discussion

with Christopher Kendall

“Nicholas”

Roman Canticle Nicholas Maw

Ms. Evans, Ms. Pearce, Ms. Robinson, Mr. Sharp

La Vita Nuova Nicholas Maw

1. Sonnetto
2. Madrigale
3. Tacciono i boschi (Silent the Forests)
4. Madrigale
5. Il Sogno (The Dream)

Ms. Adkins, Mr. Carbarga, Ms. Evans, Ms. Heineman, Mr. Kendall, Ms. Ohlson,
Ms. Pearce, Ms. Robinson, Ms. Shelton, Ms. Stewart, Mr. Stovall, Ms. Young

INTERMISSION

The Head of Orpheus Nicholas Maw

Mr. Carbarga, Mr. Cigan, Ms. Shelton

Ghost Dances (Imaginary Ballet for Five Players) Nicholas Maw

Intrada (*Allegro frenetico*)

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

The Demon (Reprise)

Ritornello I (*Tempo sostenuto e giusto*)

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

Ritornello II (*Agitato*)

- VII. Rückblick (Romanza) (*Moderato mosso, ma tranquillo*)
- VIII. The Frozen Moment (*Grave*)
- IX. Bacchanale (*Allegro molto e inquieto*)

Epilogue (*Tempo molto moderato*)

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Kendall, Ms. Pearce, Ms. Young

The audience is invited to join the artists in the Kogod Courtyard for an informal post-concert reception, sponsored by the Board and Friends of the 21st Century Consort.

Program Notes and Texts

Nicholas Maw (1935 – 2009) was a student of Lennox Berkeley's at the Royal Academy of Music from 1955 – 1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw's earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger.

It came as something of a surprise, then, when Maw fulfilled a BBC composition for the 1962 Proms with *Scenes and Arias* (a setting of twelfth-century texts for three sopranos and orchestra), filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a complex tonality quite different from the total chromaticism of the Viennese school. This made his music—highly personal and individual as it is—very difficult to pigeonhole stylistically.

In 1991 Simon Rattle, then the conductor of the City of Birmingham Symphony Orchestra, insisted, as a condition of the renewal of his recording contract with EMI, that he be allowed to record Maw's *Odyssey*, a ninety-minute orchestral score written for the BBC's Promenade Concerts in 1987. One would be hard-pressed to think of any abstract orchestral work of that scope since the time of Mahler. The recording was a surprise success, and it brought Maw to the attention of a far wider audience than he had previously enjoyed, casting attention on his other works as well. (When the British magazine *Gramophone*, one of the world's most highly regarded record review publications, celebrated its seventieth anniversary, the editors chose what were in their view the seventy most significant recordings of that period—and Maw's *Odyssey* was the only work by a living composer on the list.)

Since 1962 with *Scenes and Arias*, Maw continued on that path, composing voluptuous music that did not turn its back on the traditions of the past, even as it projects the composers' own personal vision. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for fifteen stringed instruments), he produced a substantial body of music for voice, ranging from the song cycle *The Voice of Love* for mezzo-soprano and piano, which received its U.S. premiere by the Consort last year, to a three-act opera, *The Rising of the Moon*, composed for Glyndebourne, and the elegant tribute to Italian love poetry, *La Vita Nuova*, to be heard on this evening's program.

In 2002 an opera, *Sophie's Choice*, based on William Styron's novel, was commissioned by BBC Radio 3 and the Royal Opera House, Covent Garden. It was premiered at the Royal Opera House under the direction of Sir Simon Rattle, and afterwards received a new production by stage director Markus Bothe at the Deutsche Oper Berlin and the Volksoper Wien, which had its North American premiere by the Washington National Opera in October 2006. Mezzo-soprano Angelika Kirchsclanger, who sang Sophie in London, reprised the title role at the National Opera, joined by American baritone Rod Gilfry as Nathan Landau, the schizophrenic man who initially rescues Sophie and then persuades her to join him in a suicide pact. Maw also prepared a concert suite for orchestra based on the music.

From 1998 until 2008, Nicholas served on the faculty of the Peabody Institute at Johns Hopkins University, where he taught music composition. He had previously served on the faculties of Yale University, Bard College, Boston University, the Royal Academy of Music, Cambridge University, and Exeter University. Having emigrated to the U.S. to be with artist Maija Hay in 1984, he had been a resident of Washington, and died at his home there on May 19, 2009 at age 73.

Roman Canticle

Roman Canticle, for mezzo-soprano, flute, viola, and harp, was written on a commission from the English chamber music group the Nash Ensemble for their 25th anniversary year in 1989; the composer chose the same instrumental combination, now a favored chamber music scoring, that Debussy had initiated in his 1917 *Sonata*. The text of the

work is Robert Browning's "Two in the Campagna," which Maw had first encountered in a reading by Sir John Gielgud that deeply impressed him. He later visited Italy and, like the Brownings a century earlier, he fell in love with the Roman Campagna, the countryside surrounding the capital. The poem deals with the intangibility of human love, the "infinite passion and the pain of finite hearts that yearn." He dedicated the work to his daughter Natasha and her husband Paul for their wedding anniversary.

Two in the Campagna

I wonder do you feel today
As I have felt, since, hand in hand,
We sat down on the grass, to stray
In spirit better through the land,
This morn of Rome and May?

For me, I touched a thought, I know,
Has tantalized me many times,
(Like turns of thread the spiders throw
Mocking across our path) for rhymes
To catch at and let go.

Help me to hold it: first it left
The yellowing fennel, run to seed
There, branching from the brickwork's clef,
Some old tomb's ruin; yonder weed
Took up the floating weft,

Where one small orange cup amassed
Five beetles, —blind and green they grope
Among the honey-meal, —and last
Everywhere on the grassy slope
I traced it. Hold it fast!

The champaign with its endless fleece
Of feathery grasses everywhere!
Silence and passion, joy and peace,
An everlasting wash of air—
Rome's ghost since here decease.

Such life there, through such lengths of hours,
Such miracles performed in play,
Such primal naked forms of flowers,
Such letting Nature have her way
While heaven looks from its towers.

How say you? Let us, O my dove,
Let us be unashamed of soul,
As earth lies bare to heaven above.
How is it under our control
To love or not to love?

I would that you were all to me,
You that are just so much, no more—
Nor yours, nor mine, —nor slave nor free!
Where does the fault lie? What the core
Of the wound, since wound must be?

I would I could adopt your will,
See with your eyes, and set my heart
Beating by yours, and drink my fill
At your soul's springs, —your part, my part
In life, for good and ill.

No. I yearn upward, touch you close,
Then stand away. I kiss your cheek,
Catch your soul's warmth,—I pluck the rose
And love it more than tongue can speak—
Then the good minute goes.

Already how am I so far
Out of that minute? Must I go
Still like the thistle-ball, no bar,
Onward, whenever light winds blow,
Fixed by no friendly star?

Just when I seemed about to learn!
Where is the thread now? Off again!
The old trick! Only I discern—
Infinite passion, and the pain
Of finite hearts that yearn.

— Robert Browning

La Vita Nuova (1978)

La Vita Nuova, commissioned by the BBC for the Nash Ensemble, received its first performance in 1979 at a Promenade Concert at the Round House in London; the Consort's first performance in the U.S. followed three years later. The song cycle takes its title from Dante's late-13th century treatise, which, in celebrating his love for Beatrice, created a new aesthetic of love and of lyric love poetry. Maw had contemplated a treatment of Dante's work, but instead turned to other Italian lyric poetry from three centuries to express the idea of love's refining power. Dante's close friend Cavalcanti, establishes the motive in the beginning of his Sonetto, which opens the cycle.

Maw emphasizes the contrasts among the varied poetic treatments of love, with a sequence of movements that alternates between fast and slow, each with sharply differing imagery, tones, topics, and modes of address. The settings share an embrace of the centuries-old technique of text-painting, a graphic aural representation of objects and events in the poetry, in the Italian madrigal tradition. The music is further unified by the distinctive musical language of a composer who, in these five varied reflections on love, creates an extraordinarily sensuous score that shimmers with sensuality, providing a powerful and at times hypnotic commentary on the rapturous melodic lines of the soloist. The scoring of *La Vita Nuova* may represent a kind of miniature orchestra, with quintets of winds and strings (including harp), but there is nothing abbreviated about the palette of colors Maw draws from the ensemble in bringing to new life these deeply expressive texts.

I. Sonetto

Per gil occhi fiere un spirito
sottile,
Cha fa in la mente spirito destare,
Dal qual si muove spirito d'amare,
Ch'ogn' altro spiritello fa gentile.

Sentir non puo di lui spirito vile,
Di contanta veru spirito appare.

I. Sonnet

A breath of thy beauty passes through
my eyes;
And rouses up an air within my mind.
That moves a spirit so to love inclined;
It breedeth, in all air, nobilities.

No vile spirit do discern his vertu is able
So great is the might of it,

Questo tremare e lo spiritel,
chef a
Tremare. Lo spiritel, chef a la donna
umile.

E pol da questo spirito si
muove
Un altro dolce spirito soave,
Che segue un apiritello di
mercede.

Lo quale spiritel spiriti
plove,
Ch'ha di ciascuno spirito la chlave,
Per forza d'uno spirito, che 'l
vede.

—Cavalcanti

2. Madrigale

Cantati meco, Insmorati augelli,
Poi che vosco a cantar Amor me
invita;
E voi, bei rivi e snelli,
Per la plaggia florita,
Tenete a le mie rime el tuon suave.
La belta, che lo canto, e si infinita,
Che il cor ardir non have
Pigliar lo incarco solo;
Ch'egli e debole e stanco, e il peso e
grave.
Vaghi augeleti, vul ne gite a volo,
Perche forse credeti
Che il mlo cor senta duolo,
E la zoglea ch'lo sento non sapeti.
Vaghi augeleti, odetl;
Che quanto gira in tondo
Il mare, e quanto spira zascun vento,
Non e placer nel mondo,
Che aguagliar se potesse a quell che
lo sento.

—Bolardo

He is the sprite that putteth a trembling
fyt
On spirit that maketh a woman
mercyable.

And then from this spirit there moveth
about.
Another yet so gentle and soft that he,
Causeth to follow after him a spirit of
pity.

From the which a very rain of spirits
poureth out
And he doth carry upon him the key.
To every spirit, so keen is his breath to
see.

—Ezra Pound, from
“The Translations of Ezra Pound”

2. Madrigal

Sing with me, you little amorous birds,
Since Love invites me now to sing with
you;
And you, bright brooks, green swards,
Where flowers blossom too,
Keep with my rhymes harmonious rhythm
sweet.
Beauty, of whom I sing, is so complete
That my heart does not dare
To carry the burden alone;
For it is weak and worn, the weight to bear.
Wandering birds, you fly away again,
Perhaps since you believe
My heart is full of pain,
And the joy I feel you cannot now
conceive.
Wandering birds, perceive;
As great as are the waters hurled
At sea, however great winds blow,
There is no pleasure in this world
That can compare with that I know.

—L.R. Lind

Tacciono I boschi

Tacciono I boschi e l flumi,
E'l mar senza onda glace,
Ne le spelonche I venti han tregua e
pace,
E ne la notte bruna
Alto silenzio fa la Blanca
luna:
E noi tenlamo ascose
Le dolcezze amorose:
Amor non parli o spiri,
Sien muti l baci e muti I mlei
sospiri.

4. Madrigale

Metre c'al tempo la mia vita fuggè,
Amor piu mi distrugge,
Ne mi perdona un' ora,
Com'I' credetti gia dopo molt'anni.
L'alma, che trema e rugge,
Com'uom c' a torto mora
Di me si duol, de' suo' eterni danni.
Fra 'l timore e gli inganni
D' amore e morte, allor tai dubbio
sento,
Ch' I' cerco in un momento
Del me' di loro, e di poi il peggio
piglio;
Si dal mal uso e vinto il buon
consiglio.

—Michelangelo

5. Il Sogno

Deh lasciate, signor, le maggior cure
D'ir procacciando in questa età
fiorita,
Con fatiche e periglio della vita,
Alti pregi, alti onori, alte venture;
E in questi colli, in queste alme e
sicure
Valli e campagne, dove Amor
n'invita,

3. Silent the Forests

Silent the forests, the streams,
Waveless-sheeted the sea,
Winds in their caves unblustering, at
peace.
Somber the night, and white
Its moon of deepest and marmoreal
quiet:
Let us too lie like secrets
Locked in love and its sweetness—
Love has no breath, no voice,
No sound a kiss, no voice or sound my
sighs!

4. Madrigal

While life is running out in me through
time.
Love still is doing harm,
And will not leave me an hour
As I after so many years had thought.
My soul shakes and screams
Like a man falsely murdered,
Complaining to me of the eternal cheat.
Between fear and deceit
I feel such doubts then over love and
death
That I seek in one breath
The better of them, and then take the
worse,
Good counsel thus beaten by evil use.

—Creighton Gilbert

5. The Dream

Ah! leave, my lord, in this your flowering
age those weighty cares whereby you
labor hard with travail and with danger
to your life for high rewards, high
honors, high emprise.
Amid these hills, these safe and lovely
vales and plains where Love invites,
let us together spend a life divine and
happy till to our eyes at last the sun
grows dark.

Viviamo insieme vita alma e gradita,
Fin che il sol de' nostri occhi al fin
s'oscure;
Perchè tante fatiche e tanti stenti
Fan la vita più dure, e tanti onori
Restan per morte poi subito spenti.
Qui coglieremo a tempo e rose e fiori,
Ed erbe e frutti, e con dolci concetti
Canterem con gli uccelli i nostri
amori.

—Gaspara Stampa

The Head of Orpheus

The Head of Orpheus was first performed as part of the Children in Need Day at BBC Pebble Mill, Birmingham in 1992 by Mary Wiegold and members of the Composers Ensemble. The brief work is the setting of a poem from the collection "Under Words" by the American poet Robert Kelly, whom Maw met at Bard College, where the poet serves on the faculty.

The Head of Orpheus

When Orpheus walked beneath the trees
all the leaves were Eurydices

when Orpheus looked into a well
he saw the skies of hell

when Orpheus looked up his lyre
he saw his funeral pyre

on which the Maenads tossed
his scattered limbs and hissed

"Everything he did was wrong:
love and theory, wife and song"

yet when they picked up his head
they kissed his mouth and said

"All the lies these lips told
kept us from ever growing old—

now keep them wet eternally."
And Orpheus saw them throw it in the sea.

—Robert Kelly

So many labors and so many toils make
life a hard thing; and all these honors
in a trice by death return to naught.
Here let us pluck the rose and flowers
and leaves and fruit while time is
ours, and with soft music let us sing
our loves unto the birds.

—Richard Aldington
from "Lyric Poetry of the Italian
Renaissance"

Ghost Dances: Imaginary Ballet for Five Players

Ghost Dances was first performed in the United Kingdom at the Almeida Festival in 1988. The Twentieth Century Consort recorded *Ghost Dances* for the British label ASV. The 27-minute work calls for five performers, all of whom must play several instruments. The composer has written:

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

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

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

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.

EDWARD CABARGA began as bass clarinet soloist and clarinetist with the National Symphony Orchestra in May of 2000. Prior to this appointment, he was a member of the Utah Symphony Orchestra for 12 years, and has played with the Grand Teton Festival Orchestra. While in Utah, he performed with Utah Opera, Ballet West, and served as Principal Clarinet with the Opus Chamber Orchestra. Edward was also a featured artist for 12 seasons on the Nova chamber music series in Salt Lake City. Mr. Cabarga can be heard on recordings with the National Symphony, the Utah Symphony, and the Mormon Tabernacle Choir. These accomplishments are accompanied by over 10 years' experience as a recording artist for motion pictures and television. His orchestral training includes two seasons as Principal Clarinet with the Civic Orchestra of Chicago, one summer as Principal Clarinet with The National Repertory Orchestra and two summers at the Aspen Music Festival. Mr. Cabarga holds a Master's degree in clarinet performance from Northwestern University, studying with Robert Marcellus, renowned clarinet pedagogue and soloist with the Cleveland Orchestra, under George Szell. In his hometown of San Francisco, Mr. Cabarga studied with Donald Carroll and earned his bachelor's degree from San Francisco State University, graduating Summa Cum Laude.

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.

ABIGAIL EVANS, viola, began playing with the National Symphony Orchestra in January of 2005. She was appointed Assistant Principal Viola in May of 2006. Before coming to Washington, she spent four months in the viola section of the Los Angeles Philharmonic. She attended the Cleveland Institute of Music where she was a student of Jeffrey Irvine and Lynne Ramsey. In addition to performing with the NSO, Abigail enjoys playing chamber music, and is a member of the Manchester String Quartet. She plays a viola made by Hiroshi Iizuka in 1993.

SUE HEINEMAN has been Principal Bassoonist of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. Ms. Heineman has performed as guest Principal Bassoonist of the Los Angeles Philharmonic and is a frequent soloist at conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, and Santa Fe Chamber Music Festival. As a

student she participated in festivals at Tanglewood, Banff, National Repertory Orchestra, and Los Angeles Philharmonic Institute. Originally from Philadelphia, Ms. Heineman holds a Bachelor of Music degree from Eastman and a master's degree from Juilliard. She also completed a Bachelor of Arts degree at the University of Rochester, graduating summa cum laude with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turkovic, Judith LeClair, and Stephen Maxym. A frequent guest clinician at conservatories and festivals throughout the US and Canada, Ms. Heineman is on the faculty of the University of Maryland School of Music.

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 Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

LAUREL OHLSON, French horn, has held the position of Associate Principal Horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and International Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently Vice-President of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

JUDITH PEARCE, flute, is recognized on both sides of the Atlantic as one of the distinctive flutists of her generation. She is also the founding Artistic Director of the Weekend of Chamber Music, an innovative arts organization in New York's Catskill Mountains. Her long career encompasses collaborations with some of this era's most notable and colorful musicians, from Simon Rattle and Peter Maxwell Davies to Kathleen Battle and Cleo Laine and she has played in

many of the world's great concert halls. The dedicatee of several major works for the flute, Ms. Pearce has recorded copiously, often with the Nash Ensemble of London and the Fires of London. Her recording of distinguished British composer Nicholas Maw's Chamber Music with the highly acclaimed Monticello Trio was nominated for a Gramophone Award. Judith Pearce moved to the U.S. in 1985. A resident of New York City and Sullivan County, where she has presented concerts for twenty-four years, she has been a member of several New York-based ensembles, appearing as a guest at many festivals, on several occasions with the Chamber Music Society of Lincoln Center and in recital with Kathleen Battle. Ms. Pearce is a member of the Richardson Chamber Players of Princeton University where she teaches flute, and she has written a successful series of books for young players, published by Faber Music (London).

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, DC areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Among Susan's solo engagements is a performance of Mozart's *Concerto for Flute and Harp* in the Kennedy Center Concert Hall with flutist Adria Sternstein and the Opera House Orchestra. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

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, Alexander 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 performances 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.

WILLIAM SHARP, Baritone, is proud to have made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts this month also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's Liederkreis Op. 39 with pianist Vladimir Feltsman, and Beethoven's An die Ferne Geliebte with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records), and his recording of Leonard Bernstein's final major work, Arias and Barcarolles, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. The *Key Reporter* published her 2001 article describing life as a professional musician with a liberal arts background. Outside of Washington, she participates in the Grand Teton Music Festival and has performed at the Honolulu Academy of Arts with Joseph Silverstein. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

NICHOLAS STOVALL is Principal Oboe of the National Symphony Orchestra. Prior to joining the orchestra, he performed frequently as a substitute with the

Metropolitan Opera Orchestra, the American Symphony Orchestra, and as guest principal oboe with The Florida Orchestra. He has also appeared as soloist with the Juilliard Orchestra in works of Strauss and Haydn. Mr. Stovall has spent summers at the Tanglewood Music Center, Spoleto Festival USA, National Repertory Orchestra, Round Top Festival-Institute, and Eastern Music Festival. Born in Austin, Texas, Stovall holds degrees from the Cleveland Institute of Music and The Juilliard School, where he received the William Schuman Prize for Outstanding Leadership and Achievement. His teachers include John Mack, Elaine Douvas, Nathan Hughes, and Rebecca Henderson.

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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Upcoming Programs

December 5, 2009 ♦ **CURRIER and IVES**

Sebastian Currier – *Scarlatti Cadences; Brainstorm; Verge*
Ives – *Piano Trio*

March 13, 2010 - **FLORA AND FAUNA**

Four fantastical forays into the plant and animal life of our minds.
Evan Chambers – *The Barnacle and the Nautilus* • Robert Parris – *Book of
Imaginary Beings* • Kaijo Saariaho – *Six Japanese Gardens* •
Scott Wheeler – *Dragon Mountain*

May 8, 2010 ♦ **CHARACTERS**

The universal language of music plays with the language of letters, their
form, meaning and creation. A world premiere of Thomas Albert's
setting of poetry of Amy Young with projection design by
Wendall Harrington.