

The Smithsonian Associates Presents

21st CENTURY CONSORT

December 5, 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
William Sharp, Baritone
Rachel Young, Cello

Curt Wittig, Recording Engineer

Saturday, December 5, 2009
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

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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

Pre-Concert Discussion

Christopher Kendall with Jo Ann Gillula, William Sharp and Sebastian Currier

Program

"Currier and Ives"

Verge. Sebastian Currier

almost too fast
almost too slow
almost too mechanical
almost too dark
almost too light
almost too fractured
almost too much
almost too little
almost too calm

Ms. Adkins, Mr. Cigan, Ms Emenheiser

The Things our Fathers Loved Charles Ives
Charlie Rutlage

Scarlatti Cadences Currier

At the River Ives

A Christmas Carol

Brainstorm Currier

From "Lincoln the Great Commoner" Ives

The Circus Band

Ms. Emenheiser, Mr. Sharp

INTERMISSION

The Nymphs are Departed Currier

Ms. Emenheiser, Mr. Sharp

Trio for Violin, Cello, and Piano..... Ives

- I. *Andante moderato*
- II. *Tsiaj* ("This scherzo is a joke")
- III. *Moderato con moto*

Ms. Adkins, Ms. Emenheiser, 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

Currier and Ives: The temptation was irresistible to pair the work of these two New England composers, who, a century apart, have contributed so much to the American musical landscape. From the treasured songs of Charles Ives, we have selected a number that seem particularly suited to the themes favored in the lithographs of the eponymous American printmaking firm that flourished during the composer's time. The program, dominated by works for voice and piano, begins and ends with trios that capture much of the essential character of these two composers' instrumental languages.

– Christopher Kendall

About the Composers:

Sebastian Currier is the 2007 recipient of the prestigious Grawemeyer Award. Heralded as "music with a distinctive voice" by the *New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post*, his music has been performed at major venues worldwide by acclaimed artists and orchestras. A full evening of his chamber music, including two premieres, was presented by the Berlin Philharmonic last fall. This fall he returned to Berlin for the premiere of *Broken Minuets*, performed by harpist Marie-Pierre Langlamet and the Oriol Ensemble at the Philharmonie.

Currier's music has been performed widely by violinist Anne-Sophie Mutter, for whom he wrote *Aftersong*, which she has performed extensively in the US and Europe. A critic from the London Times said, "if all his pieces are as emotionally charged and ingenious in their use of rethought tonality as this, give me more." He is currently writing her a concerto.

His *Microsymph*, referred to by the composer as a large-scale symphony that has been squeezed into only ten minutes, was commissioned by the American Composer Orchestra and premiered at Carnegie Hall. It has also been performed by such orchestras as the San Francisco Symphony, the Gewandhaus Orchestra, Eos Orchestra,

and the National Symphony Orchestra, and has been recorded by the Frankfurt Radio Orchestra with Hugh Wolff, conductor.

He has also written works that involve electronic media and video. *Nightmaze*, a multimedia piece based on a text of Thomas Bolt, has been performed by Network for New Music and the Mosaic Ensemble. His new CD of string quartets, recorded by the Cassatt Quartet, says the *New York Times*, “*distances the present from the past, causing the listener to think about music itself*.” A CD of mixed chamber music, recorded by Music from Copland House, will be released shortly.

Currier has received many prestigious awards including the Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the MacDowell and Yaddo colonies. He received a DMA from the Juilliard School and currently teaches at Columbia University. His works are published by Carl Fischer.

Charles Ives (1874-1954) is widely considered to have been among the most original and “American” of composers. An insurance executive by profession, he was uninvolved in the musical mainstream of his time, yet, composing in his spare time in every major genre except opera, Ives created remarkably far-reaching experiments in form, harmony, tonality, and rhythm. Ives believed that music should recreate life’s day-to-day experiences, citing, for instance, sitting in the Danbury town square of his childhood, simultaneously hearing his father’s marching band on one side of the square and other bands on other sides. His works are deeply rooted in patriotic, religious, philosophical and political themes, reminiscent of childhood and turn-of-the-century American life—all, as it happens, themes favored by the print-makers Currier and Ives. The works are filled with quotes from traditional American songs, hymns, and marches, as well as from diverse sources such as ragtime and the great European masters.

Nowhere is there a better overview of Ives’ diversity than in his songs. The six songs heard this evening are all from Ives’ 1922 compendium *114 Songs*, which fellow composer Henry Cowell called “the most

original, imaginative, and powerful body of vocal music that we have from any American....” After suffering a debilitating heart attack in 1918, Ives decided to gather and print, at his own expense, *114 Songs*. Since his work was rarely performed in his lifetime, these were principally for friends who sometimes asked him for copies. He subsequently sent the anthology to randomly selected professional musicians, teachers, critics, and publishers. One trade journal, the *Musical Courier*, thought the songbook was a

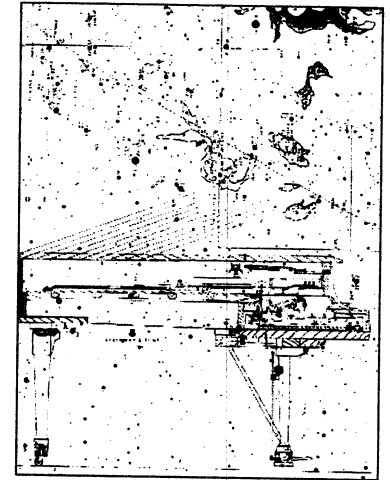
practical joke! The publication did fall into the hands of some avant-garde musicians who were enthralled with these idiosyncratic songs. Feeling they had discovered a neglected genius, they enthusiastically spread the word through their circles; Ives’ place was assured as one of the pre-eminent figures and powerful influences in the development of a distinctly American 20th century music.

114 Songs includes many songs about remembered places and peoples, and sentimental songs easily performed at home by amateurs along with others featuring complex atonality. Ives explained his motives in the book’s postscript: “Some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. Some for kindlings; I have not....In fact, I have not written a book at all – I have merely cleaned house. All that is left is out on the clothesline.”

Program Notes:

Verge (1997)

The composer writes: *Verge* was written for and dedicated to the Verdehr Trio. The idea for the work is taken from the title of one of the pieces in Schumann’s *Kinderszenen* – Almost too serious. Implicit in the title is an aesthetic boundary, which, although it may be approached, should not be crossed. If the piece were too serious it would cause it to be out of balance with the simple, childlike world of *Kinderszenen* as a whole. On the other hand, as long as it does not



cross this threshold, it may come as close as possible. It is this idea of being on the verge of some extremity or another that becomes the basis of my piece. Each of the nine movements stands on the edge of excess and I use the phrase borrowed from Schumann to describe them: almost too fast, almost too slow, almost too mechanical, almost too dark, almost too light, almost too fractured, almost too much, almost too little, almost too calm. The nine movements can be divided into cycles of three, each beginning with a pair of movements that oppose one another: fast – slow, dark – light, etc. *Almost too much* forms the dramatic center of the whole. *Almost too fractured* presents brief quotations from the other movements.

The Things Our Fathers Loved poignantly recalls melodies heard long ago in a small American town. Written in 1917 to a text by the composer, this song demonstrates the technique of fragmentation, which appears in almost all of Ives' mature compositions. Rather than allowing his phases to build a linear continuity, Ives fragments and isolates his ideas so that large-scale musical expectations are willfully contradicted.

*I think there must be a place in the soul all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in the square.
The town's Red, White and Blue, all Red, White and Blue—
Now! Hear the songs!
I know not what are the words
But they sing in my soul of the things our Fathers loved.*

—Charles Edward Ives

Charlie Rutlage is a cheerful cowboy ballad written in 1920 or 1921 to a text by John A. Lomas. Shifting musical accents and a raucous *Sprechstimme*—like narration—flavor this lighthearted tale about poor Charlie's accidental demise. *Charlie Rutlage* was one of seven Ives songs selected by Aaron Copland for performance at the first Festival of Contemporary American Music in 1932, where it was so well received that the audience demanded an encore.

*Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the golden gate.
Another place is vacant on the ranch of the X I T,
'Twill be hard to find another that's liked as well as he.
The first that died was Kid White, a man both tough and brave,
While Charlie Rutlage makes the third to be sent to his grave,
Caused by a cowhorse falling, while running after stock;
'Twas on the spring round up, a place where death men mock,
He went forward one morning on a circle through the hills,
He was gay and full of glee, and free from earthly ills;
But when it came to finish up the work on which he went,
Nothing came back from him; his time on earth was spent.
'Twas as he rode the round up, a XIT turned back to the herd;
Poor Charlie shoved him in again, his cutting horse he spurred;
Another turned; at that moment his horse the creature spied
And turned and fell with him, beneath poor Charlie died,
His relations in Texas his face never more will see,
But I hope he'll meet his loved ones beyond in eternity,
I hope he'll meet his parents, will meet them face to face,
And that they'll grasp him by the right hand at the shining throne of grace.*

—D. J. O'Malley (collected by Alan Lomax)

Scarlatti Cadences (1997)

Although brought together as a set of complimentary short piano pieces, *Scarlatti Cadences* and *Brainstorm* each have an independent genesis. *Scarlatti Cadences* was written for pianist Emma Tahmizian. The outer sections take “Scarlatti-like” cadential formulas and expand upon them, creating delicate, sonorous and ephemeral textures, while the middle section emulates the percussive drive of many a Scarlatti sonata. *Brainstorm*, written for pianist John Kamitsuka, was written while I was in residence at the American Academy in Rome and dedicated to the then US ambassador to Italy, Ambassador Bartholomew. The piece constantly interweaves tonally ambiguous chromaticism with simple diatonic progressions in a satirical and sometimes raucous manner. It is in this combining of diverse, even opposing harmonic materials that the two-piece, *Scarlatti Cadences* and *Brainstorm*, come together and share a common thread. As a set, the work was premiered at the 2005 Van Cliburn Competition.

At the River is an arrangement of one of Ives' favorite hymn tunes, Robert Lowry's *Beautiful River*. Ives had previously used this same hymn in his *Violin Sonata No. 4*, and in 1916 he adapted it for voice by adding Lowry's text and altering the piano part. Although this song is almost in standard binary song form, Ives altered it, as he frequently did, by adding fragmentary material after each major cadential section.

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

—Robert Lowry

A Christmas Carol is in a slow, flowing, reflexive, 6/8 meter in the manner of a pastoral. The piano accompaniment to a melody and words by Ives' young daughter and the spiritual "In the Mornin'"—as sung by a family friend—are entirely tonal and largely diatonic, with rhythmic irregularities to catch the free style of singing typical of unaccompanied spirituals.

Little Star of Bethlehem!
Do we see Thee now?
Do we see Thee shining o'er the tall trees?
Little Child of Bethlehem!
Do we hear Thee in our hearts?
Hear the Angels singing:
Peace on earth good will to men! Noel!

O'er the cradle of a King,
Hear the Angels sing:
In Excelsis Gloria, Gloria!
From his Father's home on high,
Lo! For us He came to die;
Hear the Angels sing:
Venite Adoremus Dominum.

—Charles Edward Ives

Brainstorm (1994) (See note above for *Scarlatti Cadences*)

From "Lincoln, the Great Commoner," composed in 1921 to an Edwin Markham text, is noteworthy for its raw intensity. This unmeasured polytonal music portrays Lincoln's dignified majesty by powerfully quoting *The Star-Spangled Banner*, *The Battle Hymn of the Republic*, and *Hail! Columbia*, among others. Ives was so fond of this composition that he later expanded it into a choral work with orchestra.

And so he came from the prairie cabin to the Capitol,
One fair ideal led our chieftain on,
He built the rail pile as he built the State,
The conscience testing every stroke,
to make his deed the measure of the man...
So came our Captain with the mighty heart;
And when the step of earthquake shook the house,
Wrenching rafters from their ancient hold,
He held the ridge-pole up
and spiked again the rafters of the Home....
He held his place ...
he held the long purpose like a growing tree
Held on thro' blame and faltered not at praise,
And when he fell in whirlwind,
he went down as when a Kingly cedar green with boughs
goes down with a great shout, upon the hills!

—Edwin Markham

The Circus Band is a riotous quickstep portraying the colorful parade for which Ives and his friends waited all year in breathless anticipation. The fragmented phrasing and rhythmic lurches depict a bumptious event in which the amateur performers get out of step—notably at the end of the second verse.

All summer long, we boys
dreamed 'bout big circus joys
Down Main street, comes the band,
Oh! "Aint it a grand and glorious noise!"

Horses are prancing, knights advancing;
Helmets gleaming, pennants streaming,

*Cleopatra's on her throne!
That golden hair is all her own.*

*Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.*

***The Nymphs are Departed* (2006)**

Written for Mary Nessinger and Jeanne Golan as part of a project where various composers respond to specific songs from cycles of Berg and Debussy. Premiered at the National Arts Club, New York City, November 2006. The text is an excerpt from "Fire Sermon" from *Waste Land* by T.S. Eliot. Written as a response to Debussy's *Death of the Nymphs*.

*The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.
By the waters of Leman I sat down and wept . . .
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.*

—T.S. Eliot (excerpt from *The Waste Land*)

Trio for Violin, Cello, and Piano is one of Charles Ives' rare works for chamber ensemble. Composed between 1904 to 1905, six years after his graduation from Yale, and revised in 1911, the twenty-six minute *Piano Trio* dates from Ives' first period of mature works. Other compositions from this period include the *First Piano Sonata* (1901 – 1909), and the tone poems *Central Park in the Dark* (1906) and *The Un-answered Question* (1906).

The sexennial reunion of Yale University's Class of 1898, held on June 28, 1904, seems to have inspired Ives to write the *Piano Trio*. He

described in a letter written many years later: "...the Trio was, in a general way, a kind of reflection of impressions of college days on the Campus now 50 years ago. The 1st movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of Philosophy – the 2nd, the games and antics by the Students on the Campus, on a holiday afternoon, and some of the tunes and songs of those days were partly suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday Service on the Campus – Dwight Hall – which ended near the 'Rock of Ages'..." On the manuscript Ives sketched a typically humorous title for this new work: "Trio...Yalensia & Americana (Fancy Names) – Real name: Yankee jaws – at Mr. (Eli) Yale's School for nice bad boys!!"

The first movement, *Andante moderato*, may evoke the old professor's discourse through use of a rather erudite formal structure: three repetitions of the same 27 measures, the piano joined by cello the first time, violin the second and, finally, both in the third. The duos consist of contrapuntal lines woven into dense harmonies, and in the third and final section, Ives superimposes these first two parts in an almost literal layering of parts, sounding surprisingly consonant.

The second movement, *Tsaij* ("This scherzo is a joke") is a delightful hodgepodge of familiar tunes sung by the Yale college fraternities, including "My Old Kentucky Home," "Sailor's Hornpipe," "The Campbells are Coming," "Long, Long Ago," and others. Ives sets each new song in a different compositional style, connecting them with either ethereal transitions or abrupt shifts. Dawn soon breaks up the students' carousing, and the movement picturesquely ends with Ives' self-styled "Sunrise Cadenza" for piano.

The third movement, *Moderato con moto*, recalls Sunday church services, using fragments from Ives' song *The All-Enduring*, composed (though rejected) for the Yale Glee Club. Although this lyrical movement follows basic sonata form, Ives, as usual, modifies it to accommodate his own musical ideas, ending powerfully and poignantly with a coda that quotes Thomas Hastings' "Rock of Ages."

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.

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.

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.

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.

Upcoming Programs

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

Five fantastical forays into the plant and animal life of our minds.

Diego Stocco – *Music from a Tree*

Evan Chambers – *The Barnacle and the Nautilus*

Robert Parris – *Book of Imaginary Beings*

Paul Moravec – *Zu-Zu's Petals*

Scott Wheeler – *Dragon Mountain*

May 8, 2010 ♦ **CHARACTERS**

The universal language of music plays with the language of letters, their form, meaning and creation, including the world premiere of

Thomas Albert's setting of poetry of Amy Young with
projection design by Wendall Harrington.

Sebastian Currier – *Clockwork*

Lukas Foss – *Time Cycle*

Steve Reich – *Typing Music*

Thomas Albert – *Characters*

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Compiled December 2009



The Smithsonian Associates

UPCOMING EVENTS IN PERFORMING ARTS

The Emerson String Quartet

Sat., January 9th, 6:00 p.m.

Baird Auditorium, National Museum of Natural History

The **Emerson String Quartet**, formed in 1976, performs with the same benchmark intensity, energy, and commitment as ever. Their list of achievements is unparalleled in the history of string quartets: 30 acclaimed recordings for Deutsche Grammophon since 1987; eight Grammy Awards, including two for Best Classical Album—an unprecedented honor for a chamber music group; three Gramophone Awards; and the coveted Avery Fisher Prize. They have performed complete cycles of the Beethoven, Bartok, and Shostakovich string quartets in musical capitals from New York to London to Vienna, and have collaborated in concerts and on recordings with some of the greatest artists of our time.

Schubert: *String Quartet No. 11 in E Major*, D. 353 Op. posth. 125/2

Dvorak: *String Quartet No. 14 in A-flat Major*, B. 193, Op. 105

Shostakovich: *String Quartet No. 9 in E-flat Major*, Op. 117

What Makes it Great

Tue., January 12th, 7:00 p.m.

Baird Auditorium, National Museum of Natural History

The Smithsonian Associates and the Washington Performing Arts Society join forces again to present a series that asks the question, what makes music great? NPR's *Performance Today* commentator **Rob Kapilow** has the answers. This season, he focuses on masterpieces written by the greatest composers of the 18th, 19th, and 20th centuries. Through discussion, demonstration, and performance, Kapilow and his guest musicians take the audience inside these works to discover what makes them enduring classics.

Beethoven: *Waldstein Sonata*

With Pianist *Yuliya Gorenman*

Although Beethoven began his compositional career by attempting to emulate the forms, procedures, and language of his predecessors, he couldn't help but be himself. The *Waldstein Sonata* replaces the polite, private, amateur world of previous sonatas with dramatic, public, virtuosic music of symphonic scope.

**For tickets or more information, please call
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