

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

December 1, 2012

Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

The Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Richard Barber, Double Bass
Paul Cigan, Clarinet
Tom Cupples, Trumpet
Robert Aubry Davis, Devil
Lisa Emenheiser, Piano
Martin Goldsmith, Narrator
Barry Hearn, Trombone
Sue Heineman, Bassoon
Lee Hinkle, Percussion
Gavriel Savit, Baritone, Soldier

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, December 1, 2012

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 2012 - 2013 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Cafritz Foundation, DC Commission for the Arts, Copland Fund, National Endowment for the Arts, Smithsonian American Art Museum and Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

The Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with Stephen Rush and Jo Ann Gillula

Program

Music for Civil War

Civil War: Images and Echoes William Brehm, Danny Pelfrey
Ms. Adkins, Mr. Barber, Mr. Cigan, Mr. Cupples, Ms. Emenheiser, Mr. Hearn,
Ms. Heineman, Mr. Hinkle

The Alcotts from Piano Sonata No. 2 “Concord” Charles Ives
Ms. Emenheiser

“U.S. Grant – a Fluxkit Opera” Stephen Rush
(8 songs from the Cabaret Version)
Ms. Emenheiser, Mr. Savit

INTERMISSION

The Soldier’s Tale Igor Stravinsky
Ms. Adkins, Mr. Barber, Mr. Cigan, Mr. Cupples, Mr. Davis, Mr. Goldsmith,
Mr. Hearn, Ms. Heineman, Mr. Hinkle, Mr. Kendall, Mr. Savit



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

Artistic Director's Note

Wars are the black holes of human history, subject to the analysis, description and critique of historians but ultimately incomprehensible, emitting no illumination. Artists, too, attempt “renderings,” and in the process can bring us about as close to the event as we can bear, or can provide views from a tolerable distance.

In response to the tragedy of our American Civil War, and the Smithsonian American Art Museum's stunning exhibition of art, William Brehm has applied his eye for images, his ear for tunes and his penchant for collaboration to a joint commentary on the war with composer/arranger Danny Pelfrey. Just about 100 years ago, Charles Ives embedded in his monumental *Concord Sonata* tunes from the civil war, in which Louisa May Alcott had served as a volunteer nurse. Perhaps a comment on the ultimate insanity of war, Stephen Rush rends these 19th century melodies with texts that don't fit, but also do. We may never hear any of the familiar tunes that dominate the first half of the program with the same ears.

Following on the heels of Stravinsky's prescient, apocalyptic “Rite of Spring,” the wry neo-classicism of “The Soldier's Tale” may have seemed to the composer the only possible response to the incomprehensible horror of WWI (in the aftermath of WWII, artists and intellectuals resorted en masse to the even more emotionally neutral realms of abstraction and serialism). The affective pallet of new music has now, again, broadened. So, while expressing or receiving artistic reflections on war – or an exhibition about it – remains challenging, we can experience some remarkable repertoire in the effort. In this program, the composers have realized traditional, popular materials in remarkable, imaginative ways.

*Civil War:
Images and Echoes*

William Brehm, Danny Pelfrey

William K. Brehm began the study of piano at age 4 with Margaret Gillard Rowe, and as a teenager managed and led a 13-piece dance band, continuing through high school and in college at the University of Michigan. At U-M he and two friends sang professionally, barber-shop style; he composed the arrangements for the three baritones pretending to be a quartet. He began composing for piano in the 1950s, and in the 1970s broadened his interests to include vocal solo and choral compositions, writing both music and lyrics. His published works appear in collections, choral octavos, and hymnals, both in the US and in Germany. Two of his patriotic works have been arranged and performed, respectively, by the U.S. Army Chorus and the U.S. Army Field Band & Soldiers' Chorus. His recently written sacred lyrics for great operatic arias, of which eight have been recorded and published so far, broaden the reach of these great works in terms of potential venues and appreciative audiences. Bill's works have been featured in previous 21st Century Consort concerts, including his four-movement "Inaugural Suite for Piano."

Bill's "other" life has included leadership positions in advanced systems engineering in the aerospace industry and in public service – the latter as a presidential appointee, serving five defense secretaries and three presidents (from both sides of the aisle). Beyond music and family, Bill and his wife Dee have devoted themselves to accelerating research toward a cure for Type 1 diabetes; and in a Center for Worship, Theology, & the Arts at Fuller Theological Seminary.

Danny Pelfrey has won two Emmys (nominated nine times), six BMI awards, and a Video Premiere Award. He has been the score composer for numerous television shows including *American Dreams*, *Spin City*, *Felicity*, *That's Life*, *Strong Medicine*, *Guiding Light*, and many others. He also composed the score and produced the songs for DreamWorks' *Joseph King of Dreams*, as well as many interactive game titles including the *Star Trek* series for Activision. His concert works have been performed by the Knoxville Symphony and the L.A. Jewish Symphony, and he has shared concert programs with John Williams, Elmer Bernstein, and Andrew Lloyd Webber. As a song producer Danny has worked with Usher, Brad Paisley, LeAnn Rimes, Ashanti, Kelly Clarkson, Alisha Keys, among many. He also is the lead composer and producer of his own

catalog *Amusicom*, distributed by Megatrax. As a musician, Danny has performed and recorded with Carole King, Diana Ross, Tower Of Power, Eric Clapton, Melissa Manchester, and many others. Danny is currently working on an animated film for worldwide release with colleague and co-composer William K. Brehm.

At the 21st Century Consort's request, Bill Brehm agreed to create a work merging music and images from the period of the Civil War. He selected eight familiar Civil War melodies and over a hundred images, including paintings and photographs from both the Smithsonian American Art Museum's current exhibition, *The Civil War and American Art*, and the Internet. Bill arranged a *mélange* or tapestry of tune fragments and passed this to his colleague and arranger Danny Pelfrey, who composed the score for an ensemble of eight instruments mirroring the forces in Stravinsky's "The Soldier's Tale."

Bill then married the images to Danny's score. In the resulting combination, "Civil War: Images and Echoes," Bill and Danny emphasize that the score is not intended to align in any precise way with the presentation of the images that themselves follow a strict chronological sequence; rather, these elements weave a counterpoint of impacts and impressions, some ironic, some nostalgic, many wrenching.

Bill and Danny write: "This has been an interesting journey, to say the least, and not the one upon which we expected to embark." While there is much they could say about that experience, they leave it at this: "In creating this piece, we began to question why (or even how) one would 'glorify' an event that resulted in the deaths of over 750,000 Americans. We felt that we should announce this at the beginning, ironically, and then play our 'tunes of glory' mixed up, haunting, and hesitant, and with no glory at all. Quite the contrary."

The Alcotts from *Piano Sonata No. 2*

Charles Ives

Charles Ives was born in Danbury, Connecticut on 20 October 1874, and pursued one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives's vast output gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. Inspired by transcendentalist philosophy, Ives sought a highly personalized musical expression through the most innovative and

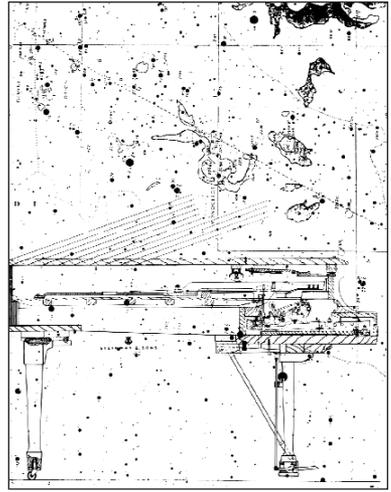
radical technical means possible. A fascination with bi-tonal forms, polyrhythms, and quotation was nurtured by his father whom Ives would later acknowledge as the primary creative influence on his musical style. Studies at Yale with Horatio Parker guided a substantial control over large-scale forms.

Ironically, much of Ives's work would not be heard until his virtual retirement from music and business in 1930 due to severe health problems. The conductor Nicolas Slonimsky, music critic Henry Bellmann, pianist John Kirkpatrick (who performed the *Concord Sonata* at its triumphant premiere in New York in 1939), and the composer Lou Harrison played a key role in introducing Ives's music to a wider audience. Henry Cowell was perhaps the most significant figure in fostering public and critical attention for Ives's music, publishing several of the composer's works in his *New Music Quarterly*.

In 1947, Ives was awarded the Pulitzer Prize for his *Symphony No. 3*, according him a much deserved modicum of international renown. Soon after, his works were taken up and championed by such leading conductors as Leonard Bernstein and, at his death in 1954, he had witnessed a rise from obscurity to a position of unsurpassed eminence among the world's leading performers and musical institutions.

In October 1918, Charles Ives suffered a heart attack brought on by exhaustion and undiagnosed diabetes. This marked a turning point in his career. As Ives' biographer Jan Swafford points out, for the remainder of his life the primary focus of Ives' musical efforts would be promoting his works, rather than composing. The very first work that he chose to show to the world—after fifteen years of nearly absolute artistic isolation—was his *Second Piano Sonata*, subtitled *Concord, Mass., 1840-1860*.

Ives had a special regard for the work. He took great pains to explain his aims in the *Essays Before a Sonata*, a programmatic overview of the



sonata that Ives included when he published the work (at his own considerable expense) in 1921. In short, the sonata is a series of meditations on four great Transcendentalist writers: Emerson, Hawthorne, The Alcotts, and Thoreau.

The third movement is Ives' homage to domestic life, as represented by Bronson Alcott and his family, including Louisa May Alcott, who served as a volunteer nurse in the Civil war. The movement, which opens with one of many Concord quotations of the famous theme from Beethoven's *Fifth Symphony* and refers to the hymn "Human Faith Melody" and Wagner's "Bridal Chorus" from *Lohengrin*, is one of Ives' most lyrical works, embedded in a score of extraordinary density and rugged expression.

U.S. Grant – a Fluxkit Opera
(Cabaret Version)

Stephen Rush

Stephen Rush is the director of the Digital Music Ensemble (DME) at the University of Michigan. With DME, Rush has premiered works by John Cage, Philip Glass, and LaMonte Young, and has recorded with Robert Ashley, Pauline Oliveros and "Blue" Gene Tyranny. DME is widely known for its site-specific work, "Gypsy Pond Music," which is performed annually at the University of Michigan and elsewhere. He also teaches classes in music composition, music theory, dance improvisation and jazz.

Rush's extensive body of work includes five operas, chamber music (some of which is standard repertory), orchestra work and over 100 scores for dancers. His compositions have been recorded and performed by the Warsaw and Detroit Symphonies and members of the New York Philharmonic and others. As a performer, Rush has presented his multi-media work in Japan, Europe (recently Florence, Berlin, and Budapest), Latin America, and India. He has over 30 CD's to his credit ranging from electronic experimental music to orchestra performances, chamber music, and jazz.

Stephen Rush works frequently as a jazz musician, performing with Roscoe Mitchell, Henry Grimes, Steve Swell, Eugene Chadbourne, the late Peter Kowald, and his own New York-based trio Yuganaut, with Tom Abbs and Geoff Mann. His new book, *Better Get It In Your Soul*, discusses radical approaches to liturgy, and he is in progress with Or-

nette Colman in writing about his theories of improvisation and social justice. He also has a side-career as an interviewer, having talked with such luminaries as Laurie Anderson, Ravi Shankar, LaMonte Young, Desmond Tutu, the Kronos Quartet, and Swami Chinmayananda.

Rush is a Professor at the University of Michigan, where he has taught for 25 years. He earned a doctorate at the Eastman School of Music and studied with third-stream pioneer Gunther Schuller, along with David Liptak and Samuel Adler.

The composer writes:

The piece before you today, “U.S. Grant – A Fluxkit Opera” (Cabaret Version), is a selection of songs from my recent opera. After experiencing the premiere of the original opera, Christopher Kendall inquired if it were possible to somehow distill the opera for solo voice and piano, featuring the text and the Civil War tunes doing their bizarre dance.

All events for the original opera were determined by playing a board game invented by the composer. The order for all events and music, including Civil War re-enactments, video projections and speeches, was determined using a random number generator in collaboration with the board game itself. In the original staging the audience was led by Grant and Lee (from the cast) in a participatory restaging of 10 Civil War battles. Today’s audience will be spared that indignity.

All the texts for the songs are taken from Gertrude Stein’s *Four in America*, used by kind permission of the Estate of Gertrude Stein, or *The Personal Memoirs of Ulysses Grant*, courtesy of Random House, Publishing. The texts were matched randomly to the tunes through the playing of the board game, which is why they sort of “don’t fit perfectly.” But it is in the “not-fitting” that makes them speak to us in a meta-voice, giving a deeper commentary on Grant, the Civil War, and just as significantly, our own attitudes toward death and war.

I wouldn’t have written this piece without the inspiration of Douglas Wagenaar, my primary consultant for this composition. A well-known nuclear physicist working in the area of Breast Cancer Research, he left his post at Harvard and moved to the West Coast to devote his time entirely to his research. Alas, he left

us prematurely, and this performance is dedicated to his memory. Doug was a very humorous, as well as intelligent, man, and loved to dress up as Grant, or do Grant impersonations, sometimes at Civil War re-enactments and conferences, and always just for fun. He was insistent that we get the story right, too, and worried that Grant had a bad rap, when in fact he inherited possibly the worst presidential situation imaginable – a country torn in two, and by war. Doug felt that it was a very relevant message for today; may we learn from this lesson.

Gooper Peas

He never wanted to be in the way do.
You see how there is no waiting in American.
War and now do you see
This is not just Ulysses Simpson Grant
It is not Ulysses Simpson Grant at All”
It is Hiram Ulysses Grant you do no see.
That Ulysses Simpson Grant had no way no way!
That Ulysses Simpson Grant had no way no way!

Just Before the Battle, Mother

It is now getting so late
However, that all preparations
May be made for the move tomorrow night without waiting longer.
The movement will be made as here tofore agreed upon that is
The eighteenth corps make a rapid march
With the infantry alone.
Their wagons and artillery
Accompn'ying the balance of the army
Or to Cole's landing or Ferry and there embark for City Point.

Go Down, Moses

Do you want a story do you want to know everything about what he
did not do?
What is religion?
Religion is that
if they said this
they had that
not for him or from him, not him.
Hiram Ulysses Grant had not that

kind of American religion.
Not with him
Had no knowledge of religion with him.
Not Hiram Ulysses Grant!
Hiram Ulysses Grant had not that
kind of American religion
Not with him had no knowledge of religion with him
Not Hiram Ulysses Grant!

Battle Cry of Freedom

Once upon a time there was a place,
And this place was all full of space, oh yes it was.
There was space above, below right and left,
And no one left to tell any-one so oh,
Yes you know you know that.
Then gradually then it was very well.
Then that it made no difference then when.
When anybody came and went,
Left or came or came or stood or made or could be left alone,
There was no such thing as being left alone.
When anybody came and went,
Left or came or sat or stood or made or could be left alone.

Johnny Comes Marching Home Again

I remember this is this late war which was just like
the civil war only more so by this
I mean just
this war anybody could be a soldier
Which is is not makes a war, not all
what makes a war anybody can be soldiers.
It is just that I did not raise my boy to be a soldier
no of course not but if not,
why not since at any rate that has nothing to do with this and that
anybody is a soldier as I say of course
anybody can say yes to this if they will.

Yankee Doodle Dandy

Gen'ral hospitals will be established by the medical director
between Duckport and Milliken's bend.
All sick and disabled soldiers will be left in these hospitals.
Surgeons in charge of hospitals will report convelesents.

Conditions of Surrender

APPOMATTOX COURT-HOUSE, VA. April 9, 1865

General R.E. Lee:

In accordance with the substance of my letter to you of the 8th instant, I propose to receive the surrender of the Army of Northern Virginia on the following terms, to wit: Rolls of all the officers and men to be made in duplicate, one copy to be given to an officer to be designated by me, the other to be retained by such officer or officers as you may designate. The officers to give their individual paroles not to take up arms against the Government of the United States until properly exchanged; and each company or regimental commander sign a like parole for the men of their commands. The arms, artillery, and public property to be parked and stacked, and turned over to the officers appointed by me to receive them. This will not embrace the side-arms of the officers, nor their private horses or baggage. This done, each officer and man will be allowed to return to his home, not to be disturbed by U.S. authority so long as they observe their paroles and the laws in force where they may reside.

U.S. GRANT, Lieutenant-General

The Yellow Rose of Texas

Not to remember war
not to remember any war
American war or any war
But to remember
American religion more and more let us
what is the use of remembering war because anybody will remember
It as much more they will remember what a war was before
and after and because it was and Grant was
Ulysses Grant was U.S. was before and after
And there was that war was
There is no use of remembering
Any war I have made that clear.

The Soldier's Tale

Igor Stravinsky

The outbreak of World War I found Stravinsky stranded in Switzerland, cut off from his family estates by the war and then by the Russian Revolution. He had already produced his three immensely successful and epochal pre-war ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*, but the war caused a temporary hiatus in performances of the Ballets Russes, which were the composer's principal source of income

from royalties. It occurred to Stravinsky to create a small, low-cost theater piece that could tour and perform virtually anywhere. He set out to adapt a scenario from a story by Afanasiev involving encounters between the Devil and a nameless soldier, a sort of Everyman, on leave from service. The story was developed with a Swiss writer, C.F. Ramuz, into an hour-long theater piece involving a narrator, a pair of actors, and a dancer, accompanied by an ensemble of seven instruments, chosen in such a way as to have one high and one low instrument from each family: clarinet and bassoon, cornet à piston and trombone, violin and double bass, in addition to a percussionist playing high- and low-pitched side drums, bass drum, cymbals, tambourine, and triangle. Stravinsky challenges each of his performers with a part that is demanding and extraordinarily varied.

Though derived from Russian folklore, *L'histoire du soldat* (*The Soldier's Tale*) falls into the vast category of stories that tell tales of traffic with diabolical forces, of which the most prominent in our culture are the many traditional Faust legends. In virtually all of these, the Devil begins as an amiable character (in this instance a harmless butterfly collector). His coveting of the soldier's old companion (and symbol of his soul) – the fiddle – seems innocent enough at first, but the old fellow is willing to employ any stratagem or deceit to get what he wants. He convinces the Soldier to barter it for a magic book that foretells the future, but the soldier soon becomes disillusioned with the wealth he can acquire through his knowledge and tries to get the fiddle back. He plays cards with the Devil and plies him with wine until finally the Devil falls unconscious, enabling the soldier to make off with the instrument. He uses it to cure an invalid princess, who dances to his music and falls into his arms. The marvelous dance music written, not coincidentally for the solo violin, serves with perfect sufficiency for an actual dancer in this performance. When the Devil attempts to seize him again, the soldier plays wild music on the fiddle, forcing the Devil into his own contorted dance and driving him away from the kingdom. Only after the soldier has been married to the princess for several years and she urges him to take her to visit his old home does the Devil get his due; as soon as the soldier crosses the border, violating their deal, the Devil regains control of the violin and marches the soldier away, to the tattoo of drums, in ultimate triumph.

The Soldier's Tale premiere took place in Lausanne, Switzerland, on September of 1918, but the dread influenza epidemic of that period

prevented further performances. Stravinsky, ever resourceful, created a concert suite first performed in London on July 20, 1920. But, of course, this music was meant for a theatrical experience, one aimed at a broad audience. Stravinsky draws on familiar forms – the soldier’s home-bound march, his cheery fiddle music, his grand arrival at the palace, and the princess’s dances (in the popular styles of tango, waltz, and ragtime) – rendering them all in inimitable Stravinskian fashion. The composer described *L’histoire’s* characteristic sound – “the scrape of the violin and the punctuation of the drums,” representing the soldier’s soul and the diablerie, respectively. However engaging *The Soldier’s Take* may be as a concert suite, it is in a performance of this neo-classical score with complete narration that we can appreciate Stravinsky’s theatrical intent, with its traditional literary roots realized in a fractured, satiric form.

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 was 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.

RICHARD BARBER, Assistant Principal Bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in

1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at the Smithsonian with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breden 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.

THOMAS CUPPLES, trumpet, joined the National Symphony Orchestra during the 2005-2006 season. He began playing at the age of 12 and has studied at Tanglewood Music Center and the New England Conservatory of Music. Past teachers include Thomas Rolfs, Norman Bolter, Charles Schlueter, and Roger Voisin. Tom is also currently a member of the NSO Brass Quintet, a chamber ensemble that participates in the NSO's American Residencies Education/Outreach Programs. Prior to joining the NSO, Tom served as principal trumpet of the Vermont Symphony Orchestra.

ROBERT AUBRY DAVIS, television and radio personality, is a native Washingtonian and an active member of the area's cultural community. Davis is the creator and host of "Millennium of Music," a program dedicated to music from the thousand years before Bach. The program, now in its 34th season, is carried by more than 120 public radio stations nationwide, internationally, and on SiriusXM Satellite Radio. He has been host and moderator of WETA TV 26's Emmy Award-winning weekly arts discussion program, "Around Town," since its inception in 1986. Davis can also be heard on SiriusXM's classical music channel. His education in literature and art history at both Duke University and American University and his broad knowledge of – and participation in – the arts make him a well-respected and visible member of Washington's cultural community. He is a regular lecturer at a variety of area seminars and performances, has written liner notes for a wide variety of classical and folk recordings, and has been awarded knighthoods by the Republic of France and the Kingdom of Belgium for service to the arts.

LISA EMENHEISER, pianist, is regarded as one of Washington DC's most respected performing artists. She has been performing with the National Symphony Orchestra for the past 20 years, and appears as both their Pops pianist and acting principal keyboardist. A graduate of the Juilliard School, Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in many venues in DC, including the National Gallery, Phillips Collection, Smithsonian Institution, and the Kennedy Center. 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, the McLean Orchestra, and was one of the featured piano soloists at the Kennedy Center's Piano 2000 Festival. She was also a soloist for the Kennedy Center's "Journey to America" Festival, and the NSO's *Composer Portrait: Mozart*. Most recently, Lisa performed as soloist at Wolf Trap with the National Symphony Orchestra, premiering Tan Dun's "Banquet" Concerto. An established chamber musician, Ms. Emenheiser has performed across the United States, as well as many international venues, including performances with some of the world's most renowned artists. She is also an avid performer of contemporary music, and is 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. Lisa has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." A committed teacher, Lisa holds a private studio in her home.

MARTIN GOLDSMITH is the daily morning programmer and host of Symphony Hall at Sirius XM Satellite Radio in Washington, DC. For ten years, from 1989 to 1999, he served as the host of Performance Today, National Public Radio's daily classical music program. He joined NPR in 1986; before that he worked at member station WETA-FM in Washington, DC, for a dozen years, serving as producer, announcer, music director and, eventually, program director. He is also the author of "The Inextinguishable Symphony: A True Story of Music and Love in Nazi Germany." Hailed by *The Washington Post* as "a literary journey reminiscent of Art Spiegelman's in *Maus*," the book tells the riveting story of the Jewish Kulturbund, an all-Jewish performing arts ensemble maintained by the Nazis between 1933 and 1941, an ensemble that included Mr. Goldsmith's parents. Mr. Goldsmith has also written the popular Composer Portrait series for Washington's National Symphony Orchestra. From 2003 to 2008, he wrote portraits of Tchaikovsky, Beethoven, Brahms, Mozart, Dvorak, and Copland and narrated them on stage at the Kennedy Center Concert Hall with Music Director Leonard Slatkin conducting the NSO. Mr. Goldsmith began his career at classical music radio station WCLV in Cleveland, where his mother was a violist in the Cleveland Orchestra. Mr. Goldsmith was born in St. Louis, where his mother spent 21 years as a member of the St. Louis Symphony Orchestra. A graduate of the Johns

Hopkins University in Baltimore, he has sung in the chorus of the Baltimore Opera Company and made a guest appearance with the Washington Opera. He has also acted in many roles in Washington-area theaters, including Arena Stage.

BARRY HEARN, a native of Bloomington, TX, is the Assistant Principal Trombonist of the National Symphony Orchestra in Washington, DC. Barry was a member of The United States Army Ceremonial Band in Washington, DC from 2002-2009. Prior to that, he was a member of The United States Army Field Band at Fort Meade, MD, from 2000-2002. In 1995, Barry graduated with a Bachelor of Music Education from the University of Texas at Arlington, where he studied with Mr. Andrew Russell. In addition to his degree at UTA, Barry earned a Master of Music from the University of Illinois, where he studied with Mr. Elliot Chasanov, and the Professional Studies Certificate from the Manhattan School of Music, where he studied with Dr. Per Brevig. In 1993, Hearn won the International Trombone Association's Robert Marsteller Solo Competition. Three years later, he won the ITA's Frank Smith Solo Competition. In 2003, he won the International Women's Brass Conference Grand Prize. In addition, Hearn has won second prize in the Kingsville Young Arts Solo Competition, was a finalist at the Patrons of Wisdom Competition in Toronto, and was a semifinalist at the Concert Artists Guild, St. Louis Orchestra Concerto and Sorantin Concerto Competitions. Barry resides in Arlington, VA, with Laura, his wife of twelve years, and two lovely children, Spencer and Jeremy.

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.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida, summa cum laude and the Uni-

versity of Maryland. His performance highlights have included performances with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert Society, Congressional Chorus, and the Taipei Philharmonic Orchestra, among others. He has toured with several performers and groups, including Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. A recording studio musician, Dr. Hinkle has several CDs to his credit. On *Marimba Concerti with Percussion Orchestra*, published by Capstone Records, he is a featured marimba soloist with the McCormick Percussion Group. An active percussion recitalist, Dr. Hinkle has presented solo recitals and master classes at universities and festivals across the Eastern U.S., including the University of Central Florida, Virginia Commonwealth University, University of Delaware, Boston Conservatory, and more.

Dr. Hinkle was featured with the Janis Potter All-Star Mallet Ensemble at the Percussive Arts Society International Convention in November 2010.

Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. Dr. Hinkle is currently a Lecturer of Percussion at the University of Maryland in College Park, MD, where he has been studio teaching, presenting master classes, and directing the percussion ensemble since 2007. He was invited to join the adjunct faculty in August 2009. Dr. Hinkle is an education artist endorser of REMO drum heads and percussion and Innovative Percussion sticks and mallets.

CHRISTOPHER KENDALL, conductor, has been Dean of the University of Michigan School of Music, Theatre & Dance since 2005, following nine years as Director of the University of Maryland School of Music during the building of the Clarice Smith Performing Arts Center. At Michigan, he led the celebration of the School's 125th anniversary and a change of the school's name to embrace all the performing arts disciplines. He has initiated "Arts Engine," an interdisciplinary project involving the arts and engineering schools, which recently launched a national initiative involving 50 leading U.S. academic institutions entitled Alliance for the Arts at Research Universities (A2RU). In May 2011, he accompanied the U-M Symphony Band on its tour of China. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) before taking the position of 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, with whom he has performed, toured and recorded since 1977. He has guest conducted widely throughout the U.S. in repertoire from the 18th to the 21st century, and his performances as conductor and lutenist can be heard in recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

GAVRIEL SAVIT is a graduate of The University of Michigan's prestigious Musical Theatre program where he was privileged to study Theatre History with the venerable Dr. Leigh Woods, Gavriel has performed on the Off-Broadway

stage, as well as major regional theatres around the country, such as The Pittsburgh Civic Light Opera, and The Goodspeed Opera House in Connecticut. Recently, Gavriel has been seen in the world premieres of Yoav Gal's new opera *3Weeks* at the 14th Street Y in downtown Manhattan, in which he played Abba Sitra ben Batiach, and Judith Berkson's new opera *The Vienna Rite* at Roulette in Brooklyn, in which he played Ignaz von Seyfried. In musical theatre, Gavriel has portrayed such classic characters as Jud Fry in *Okla-homa!* and Billy Bigelow in *Carousel*. As a member of the original Off-Broadway company of *The Voca People* in New York he has performed on national television, appearing on *Live! with Kelly* on ABC. The Voca People also took him to Belgium and France where he performed in venues across the two countries. He is based in New York City.

Future Programs:

December 15, 2012 – **SPECIAL HOLIDAY CONCERT**

BENJAMIN BRITTEN – *A Ceremony of Carols*

JON DEAK – *The Passion of Scrooge or A Christmas Carol*

February 23, 2013 – **HOW IT BEGINS**

ARNOLD SCHOENBERG – *Pierrot Lunaire*

BRUCE MACCOMBIE – *Elegy*

STEPHEN ALBERT – *To Wake the Dead*

April 20, 2013 – **DANCE THE NIGHT AWAY**

DEREK BERMEL – *Mulatash Stomp*

EUGENE O'BRIAN – *Three Songs from Algebra of Night*

DAVID FROOM – *Dance to the Whistling Wind*

SNORRIS SIGFUS BIRGISSON – *Dance for Solo Cello*

GEORGE CRUMB – *Night of the Four Moons*

DONALD CROCKETT – *World Premiere*

For Consort news and ticketing information, please visit the 21st Century Consort website at www.21stcenturyconsort.org and the Smithsonian American Art Museum website at AmericanArt.si.edu/calendar

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