

The Smithsonian American Art Museum Presents

21st CENTURY CONSORT

April 20, 2013

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
Lisa Emenheiser, Piano
Aaron Goldman, Flute
Barry Hearn, Trombone
Lee Hinkle, Percussion
Deanne Meek, Mezzo Soprano
Laurel Ohlson, French Horn
Jim Roberts, Banjo
Nancy Thomas, Viola
Rachel Young, Cello

Mark Huffman, Recording Engineer
Mark Wakefield, Stage Manager

Saturday, April 20, 2013

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 performances are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, The DC Commission for the Arts, The Aaron Copland Fund for Music, National Endowment for the Arts, Smithsonian American Art Museum and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

The Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with Donald Crockett, David Froom, Eugene O'Brien

Program

Dance the Night Away

Mulatash Stomp Derek Bermel

Ms. Adkins, Mr. Cigan, Ms. Emenheiser

Algebra of Night: *Lullaby* Eugene O'Brien

Ms. Adkins, Ms. Emenheiser, Ms. Meek, Ms. Thomas, Ms. Young

Dance to the Whistling Wind David Froom

Mr. Goldman

Algebra of Night: *The Mad Scene* Eugene O'Brien

Ms. Emenheiser, Ms. Meek

Dance for solo cello Snorri Sigfus Birgisson

Ms. Young

Algebra of Night: *Old Postcard of 42nd Street at Night* Eugene O'Brien

Ms. Adkins, Ms. Emenheiser, Ms. Meek, Ms. Thomas, Ms. Young

INTERMISSION

Night of the Four Moons George Crumb

Ms. Adkins, Mr. Goldman, Mr. Hinkle, Ms. Meek, Mr. Roberts

Dance Concerto Donald Crockett

Mr. Paul Cigan, clarinet soloist

Ms. Adkins, Mr. Barber, Ms. Emenheiser, Mr. Goldman, Mr. Hearn, Mr. Kendall,
Ms. Ohlson, Ms. Thomas, Ms. Young

The audience is invited to join the artists in the lobby for an informal post-concert reception, sponsored by the Smithsonian American Art Museum and the Friends of the Consort.

If you would like to be included in news of the Consort and upcoming programs, please provide your email address at the sign-up desk in the lobby at intermission or following the performance, or by emailing Consortmanager@gmail.com.

Please visit the Consort's web site at 21stcenturyconsort.org

Program Notes and Texts

Mulatash Stomp

Derek Bermel

Composer and clarinetist DEREK BERMEL has composed works that draw from a rich variety of musical genres, including classical, jazz, pop, rock, blues, folk, and gospel. Bermel currently serves as Artist-in-Residence at the Institute for Advanced Study in Princeton and as Creative Advisor to the American Composers Orchestra at Carnegie Hall. He has received commissions from orchestras, ensembles, and soloists worldwide, and his many awards include the Rome Prize, Guggenheim and Fulbright Fellowships, and the Alpert Award in the Arts. Bermel has performed his clarinet concerto with more than a dozen orchestras, including the Los Angeles Philharmonic, the BBC Symphony Orchestra, and at the Beijing New Music Festival. In 2010 the album 'Voices,' featuring four of his orchestral works, was nominated for a Grammy. Bermel has worked with a diverse array of musicians including Wynton Marsalis, Midori, John Adams, Paquito D. Rivera, Philip Glass, Sir James Galway, Gustavo Dudamel, Luciana Souza, Mos Def, and Stephen Sondheim. He studied composition with Louis Andriessen, William Albright, Henri Dutilleux, and William Bolcom and clarinet with Ben Armato and Keith Wilson. He also studied ethnomusicology and orchestration with André Hajdu in Jerusalem, Thracian folk style with Nicola Iliev in Bulgaria, caxixi with Julio Góes in Brazil, and Lobi xylophone with Ngmen Baaru in Ghana.

The composer writes:

Mulatash Stomp was written for the Broadview Trio in 1991 when I was a student in Ann Arbor. While I was working on the

piece, my teacher William Albright mentioned that he had once spent a wild evening at an all-night ‘Mulatas’ (the authentic Hungarian spelling) and the idea stuck in my mind. Having never been to a true Mulatas, I called my second-hand piece “Mulatash” and wove a techno-rhythm into the mix for some added American late-night spice.

Algebra of Night

Lullaby

The Mad Scene

Old Postcard of 42nd Street at Night

Eugene O’Brien

Eugene O’Brien is the recipient of the Academy Award in Music of the American Academy of Arts and Letters, the Rome Prize of the American Academy in Rome, as well as awards from BMI, ASCAP, the League of Composers, and the International Society for Contemporary Music. He has received Guggenheim, Rockefeller, Fulbright, National Endowment for the Arts and other fellowships, and has been commissioned by the Fromm Foundation at Harvard University, the Serge Koussevitzky Foundation in the Library of Congress, by the Meet-the-Composer/Lila Wallace Reader’s Digest Fund, and by many American and European performers and ensembles.

His music has been heard in concerts by the Cleveland Orchestra, the Italian Radio (RAI) Orchestras of Rome and Turin, the Omaha Symphony, as part of the Saint Louis Symphony Discovery series, the Louisville Orchestra New Dimensions series, and in numerous other concerts and festivals throughout this country and abroad. Recorded on the CRI, Golden Crest, Crystal, Capstone and Indiana University labels, his works are published by Codex Nuovo, G. Schirmer, and Boosey & Hawkes. Additional information about his work can be found at www.codexnuovo.com.

Also active in the performance of new music, Mr. O’Brien co-founded the Cleveland new music ensemble Reconnaissance in 1978. In 1985-87 he served on the production board of the Contemporary Music Forum in Washington, D.C., and directed the Indiana University New Music Ensemble from 1991 to 1993.

Mr. O'Brien studied composition with Robert Beadell, Bernd Alois Zimmermann, John Eaton, Iannis Xenakis and Donald Erb. He received undergraduate and graduate degrees from the University of Nebraska, undertook post-graduate studies at the Staatliche Hochschule für Musik in Köln, Germany as a Fulbright scholar, and received his DMA degree from Case Western Reserve University/ Cleveland Institute of Music. Mr. O'Brien has been a member of the faculty at the Indiana University School of Music since 1987, was chair of the Composition Department from 1994 to 1999, and is currently the school's executive associate dean. He previously served as composer-in-residence at the Cleveland Institute of Music and as chair of the composition and theory departments in the School of Music of the Catholic University of America in Washington, D.C.

The composer writes:

Algebra of Night, a cycle of eight songs and two instrumental interludes for voice and piano quartet (of which the present *Three Songs* form an excerpt) is a setting of texts by six 20th-/21st-century poets who all lived and worked in Manhattan at significant points in their careers: W. H. Auden, Edwin Denby, James Merrill, Charles Simic, and Mark Strand; a further three songs are settings of poems by Frank O'Hara, perhaps the quintessential New York poet. The cycle as a whole was composed in homage to him. Several of the poems (such as *Old Postcard of 42nd Street at Night*) make reference to particular New York locations. And as the title suggests, each poem is related in some fashion to aspects of night: the night of the natural and metaphysical worlds, of human love and loss, of ultimate things. In the complete cycle the instrumental interludes comment and expand on the music of the songs.

The present *Three Songs* include the Auden, Simic and Merrill settings from the complete cycle. As in *Algebra of Night* as a whole, details of instrumentation and the role each accompanying instrument plays vary from song to song. In the *Three Songs* the piano, for example, plays a very subsidiary role in the first song, is completely absent in the second, and dominates the texture of the third.

—Eugene O'Brien

LULLABY *W. H. Auden*

Lay your sleeping head, my love,
Human on my faithless arm;
Time and fevers burn away
Individual beauty from
Thoughtful children, and the grave
Proves the child ephemeral:
But in my arms till break of day
Let the living creature lie,
Mortal, guilty, but to me
The entirely beautiful.
Soul and body have no bounds:
To lovers as they lie upon
Her tolerant enchanted slope
In their ordinary swoon,
Grave the vision Venus sends
Of supernatural sympathy,
Universal love and hope;
While an abstract insight wakes
Among the glaciers and the rocks
The hermit's carnal ecstasy.
Certainty, fidelity
On the stroke of midnight pass
Like vibrations of a bell,
And fashionable madmen raise
Their pedantic boring cry:
Every farthing of the cost,
All the dreaded cards foretell,
Shall be paid, but from this night
Not a whisper, not a thought,
Not a kiss nor look be lost.
Beauty, midnight, vision dies:
Let the winds of dawn that blow
Softly round your dreaming head
Such a day of welcome show
Eye and knocking heart may bless,
Find the mortal world enough;
Noons of dryness find you fed
By the involuntary powers,
Nights of insult let you pass
Watched by every human love.

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THE MAD SCENE *James Merrill*

Again last night I dreamed the dream called Laundry.
In it, the sheets and towels of a life we were going to share,
The milk-stiff bibs, the shroud, each rag to be ever
Trampled or soiled, bled on or groped for blindly,
Came swooning out of an enormous willow hamper
Onto moon-marbly boards. I had dressed myself in clothes
Of a new fiber that never stains or wrinkles, never
Wears thin. The opera house sparkled with tiers
And tiers of eyes, like mine enlarged by belladonna,
Trained inward. There I saw the cloud-clot, gust by gust,
Form, and the lightning bite, and the roan mane unloosen.
Fingers were running in panic over the flute's nine gates.
Why did I flinch? I loved you. And in the downpour laughed
To have us wrung white, gnarled together, one
Topmost mordent of wisteria,
As the lean tree burst into grief.

(1966) Copyright © 2012 by Eugene O'Brien

OLD POSTCARD OF 42ND STREET AT NIGHT *Charles Simic*

I'm looking for the mechanical chess player
with a red turban. I hear Pythagoras is there
queuing up, and Monsieur Pascal, who hears the
silence inside God's ear.

Eternity and time are the coins it requires,
everybody's portion of it, for a quick glimpse of
that everything which is nothing.

Night of the homeless, the sleepless, night of
those winding the watches of their souls, the
stopped watches, before the machine with
mirrors.

Here's a raised hand covered with dime-store
jewels, a hand like "a five-headed Cerberus," and
two eyes opened wide in astonishment.

From *Dimstore Alchemy: the Art of Joseph Cornell*. Copyright © 1992 by Charles Simic. Used by
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Dance to the Whistling Wind

David Froom

David Froom was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, as well as in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia. We like to consider the 21st Century Consort, which has performed, premiered and recorded his works, among Mr. Froom's biggest fans. His music is available on CD on the Bridge, New Dimensions, Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and West Point Academy labels.

Among the many organizations from which he has received recognition are the American Academy of Arts and Letters; the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations; the Kennedy Center (first prize in the Friedheim Awards); the National Endowment for the Arts; The Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (four Individual Artist Awards). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the MacDowell Colony. Since 1989, Mr. Froom has been on the faculty of St. Mary's College of Maryland, where he is professor and chair of the music department.

The composer writes:

The title for this seven-and-a-half-minute work comes from Shakespeare's *Midsummer Night's Dream*. The context for its use in the play is nostalgic: Titania (the Queen of the Fairies) uses it in reference to a happier, carefree past. The line seemed appropriate because it evokes for me a feeling similar to the musical mood I was trying to create: that of free, imaginary dancing – sometimes floating, sometimes whirling – as if unrestricted by the bounds of gravity. *Whistling Wind* is four movements compressed into one. There is a moderately-paced first section, gradually becoming agitated; next a slow, gentle section intended to convey a sense of longing; then a playful Scherzo with a mocking Trio; and finally a reprise of the Trio that slowly transforms itself into a peaceful coda. These four “movements” are played without a pause between them. Throughout, the harmonic language drifts freely between atonal, modal, and

tonal, in an attempt to find passages between worlds that, not long ago, were separated by yawning chasms. *To Dance to the Whistling Wind* was commissioned in 1993 by Laurel Zucker, to whom it is dedicated.

Dance

Snorri Sigfus Birgisson

The conductor Snorri Sigfus Birgisson was born in Copenhagen in 1954. His early musical studies were with Gunnar Sigurgeirsson and then at the Reykjavík College of Music, where his teachers were Hermina Kristjansson, Jon Nordal, Arni Kristjansson (piano), and Thorkell Sigurbjornsson (composition). He went on to piano studies with Barry Snyder at the Eastman School of Music (1974–1975), and studies in composition with Finn Mortensen, electronic music and sonology with Lasse Thoresen, and sonology with Olav Anton Thommessen in Norway in the following year. He studied composition with Ton de Leeuw in Amsterdam from 1976–1978. Since 1980 Birgisson has been living in Reykjavík, where he is an active composer, performer and music teacher. He has composed solo works, chamber works, symphonic pieces and choral music.

The composer writes:

Dance consists of 9 movements of which the first is by far the longest. The remaining 8 movements (2.-9.) are very short fragments or “moments.” The performer of *Dance* should invariably start with the first movement but it is not necessary to play each and every one of the remaining 8 movements. It is left to the discretion of the performer to decide how many of these to play and in which order. For example, the order of movements might be as follows: 1.-5.-6.-8.-7.-9. *Dance* was composed in 1981/1982 and is dedicated to Nora Kornblueh who gave the first performance in Amsterdam in 1982.

Night of the Four Moons

George Henry Crumb

George Henry Crumb was born in Charleston, West Virginia, on October 24, 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule fur Musik Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor, studying with Ross Lee Finney. Crumb served for over 30 years on the faculty of the University of Pennsylvania.

This iconic American composer's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children.

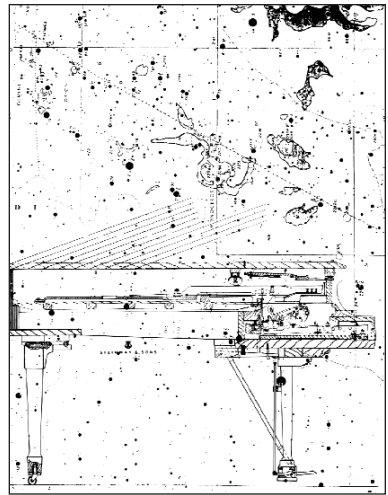
In the summer of 2004, to celebrate George Crumb's 75th birthday, the 21st Century Consort mounted a series of four concerts at the Washington National Cathedral featuring major works by Mr. Crumb along with those by other composers who influenced him. Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic and hauntingly beautiful art.

The composer writes:

Night of the Four Moons, commissioned by the Philadelphia Chamber Players, was composed during the Apollo 11 flight (July 16-24, 1969). The work is scored for alto (or mezzo-soprano), alto flute (doubling piccolo), banjo, electric cello, and percussion. The percussion includes Tibetan prayer stones, Japanese Kabuki blocks, alto African thumb piano (mbira), and Chinese temple gong in addition to the more usual vibraphone, crotales, tambourine, bongo drums, suspended cymbal and

tamtam. The singer is also required to play finger cymbals, castanets, glockenspiel and tamtam.

I suppose that *Night of the Four Moons* is really an “occasional” work, since its inception was an artistic response to an external event. The texts—extracts drawn from the poems of Federico García Lorca—symbolize my own rather ambivalent feelings *vis-à-vis* Apollo 11. The texts of the third and fourth songs seemed strikingly prophetic!



The first three songs, with their brief texts, are, in a sense, merely introductory to the dramatically sustained final song. *The moon is dead, dead...* is primarily an instrumental piece in a primitive rhythmical style, with the Spanish words stated almost parenthetically by the singer. The conclusion of the text is whispered by the flutist over the mouthpiece of his instrument. *When the moon rises...* (marked in the score: “languidly, with a sense of loneliness”) contains delicate passages for the prayer stones and the banjo (played “in bottleneck style,” i.e., with a glass rod). The vocal phrases are quoted literally from my earlier (1963) *Night Music I* (which contains a complete setting of this poem). *Another obscure Adam dreams...* (“hesitantly, with a sense of mystery”) is a fabric of fragile instrumental timbre, with the text set like an incantation.

The concluding poem (inspired by an ancient Gypsy legend)—*Run away moon, moon, moon!...*—provides the climactic moment of the cycle. The opening stanza of the poem requires the singer to differentiate between the “shrill, metallic” voice of the Child and the “coquettish, sensual” voice of the Moon. At a point marked by a sustained cello harmonic and the clattering of Kabuki blocks (*Drumming the plain, / the horseman was coming near...*), the performers (excepting the cellist) slowly

walk off stage while singing or playing their “farewell” phrases. As they exit, they strike an antique cymbal, which reverberates in unison with the cello harmonic. The epilogue of the song (*Through the sky goes the moon / holding a child by the hand*) was conceived as a simultaneity of two musics: “Musica Mundana” (“Music of the Spheres”), played by the onstage cellist; and “Musica Humana” (“Music of Mankind”), performed offstage by singer, alto flute, banjo, and vibraphone. The offstage music (“Berceuse, in stile Mahleriano”) is to emerge and fade like a distant radio signal. The F-sharp major tonality of the “Musica Humana” and the theatrical gesture of the preceding processions recall the concluding pages of Haydn’s “Farewell” Symphony.

I. Dos Lunas de Tarde

La luna está muerta, muerta;
Pero resucita en la primavera.

II. La Luna Asoma

Cuando sale la luna,
el marcubre la tierra
y el corazón se siente
isla en el infinito.

III. Adan

Otro Adán oscuro está soñando
neutra luna de piedra sin semilla
donde el niño de luz se irá quemando.

I. Two Moons of Afternoon

The moon is dead, dead;
but it is reborn in the springtime.

Translated by George Crumb

II. The Moon Rising

When the moon rises,
the sea covers the earth,
and the heart feels like
an island in infinity.

Translated by Lysander Kemp

III. Adam

Another obscure Adam dreams
neuter seedless stone moon
where the child of light will be kindling.

Translated by J.L. Gili

IV. *Romance de la Luna, Luna*

«¡Huye luna, luna, luna!
Si vinieran los gritanos,
harían con tu corazón
Collares y anillos blancos.»
«Niño, déjame que baile.
Cuando vengan los gitanos,
Te encontrarán sobre el yunque
Con los ojillos cerrados.»
«¡Huye luna, luna, luna!
que ya siento sus caballos.»
«Niño, déjame, no pises
mi blancor almidonado.»

¡El jinete se acercaba
tocando el tambor del llano!
Dentro de la fragua el niño
Tiene los ojos cerrados.

¡Por el olvidar venían,
bronce y sueño, los gitanos!
Las cabezas levantadas
Y los ojos entornados.

Cómo canta la zumaya,
¡ay, como canta en el árbol!

Por el cielo va la luna
Con un niño de la mano.

IV. *Ballad of the Moon, Moon*

“Run away moon, moon, moon!
If the gypsies should come,
they will make of your heart
necklaces and white rings.”
“Child, let me dance.
When the gypsies come,
they will find you in the anvil
with your little eyes closed.”
“Run away moon, moon, moon!
for I hear now their horses.”
“Child, leave me, do not step
on my starched whiteness.”

Drumming the plain,
the horseman was coming near!
Inside the smithy
the child has closed his eyes.

Along the olive grove
the gypsies were coming, bronze and dream!
Heads high
and eyes half-closed.

How the owl hoots!
Ah, how it hoots in the tree!

Through the sky goes the moon
holding a child by the hand.

Translated by J.L. Gili

Dance Concerto

Donald Crockett

Los Angeles-based composer Donald Crockett has received commissions from the Los Angeles Chamber Orchestra (Composer-in-Residence, 1991 – 97), Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, the San Francisco-based chamber chorus, Volti, and the California EAR Unit, among many others. Recent projects include commissions from the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble, the Claremont Trio, Boston Modern Orchestra Project, 21st Century Consort and a chamber opera, *The Face*, based on a novella in verse by poet

David St. John. The recipient in 2013 of an Arts and Letters Award in Music from the American Academy of Arts and Letters for outstanding artistic achievement, as well as a Guggenheim Fellowship in 2006, Donald Crockett has also received grants and prizes from the Barlow Endowment, Bogliasco Foundation, Copland Fund, Copland House, Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts, New Music USA and many others. His music is published by Keiser Classical and Doberman-Yppan and recorded on the Albany, CRI, ECM, Innova, Laurel, Orion and Pro Arte/Fanfare labels. A frequent guest conductor with new music ensembles nationally, Donald Crockett has been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. His recordings as a conductor can be found on the Albany, Doberman-Yppan, ECM, New World and CRI labels. Deeply committed to education, Donald Crockett is Professor and Chair of the Composition Department and Director of the Contemporary Music Ensemble at the USC Thornton School of Music and Senior Composer-in-Residence with the Bennington Chamber Music Conference.

The composer writes:

This concerto for clarinet (doubling bass clarinet) and eight instruments, commissioned by Frank M. Hudson in honor of the teaching and performing career of Donald E. McGinnis, is a Dance Concerto riffing on the theme of its premiere at the Smithsonian American Art Museum, 'Dancing the Night Away Until Dawn.' The soloist plays both clarinet and bass clarinet in this virtuosic, three-movement chamber concerto. All three movements are 'dancing music,' as if the soloist were the leader of some sort of dance band on this or another planet. The eight other members of the band play flute (+piccolo and alto flute), horn, trombone, piano, violin, viola, cello and bass, and they play fast music, slow music and music in between. These are invented dances; the regulars at this particular late-night, cosmopolitan club are very, very good, but even newcomers can join in and dance until the sun comes up. *Dance Concerto*, written mostly during the summer and fall of 2012, was completed in February 2013. The world premiere, on April 20, 2013 in Washington, D.C., will be given by the dedicatees: Paul Cigan, clarinetist, and the 21st Century Consort, Christopher Kendall, Artistic Director.

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, he 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, 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. She has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." A committed teacher, she holds a private studio in her home.

AARON GOLDMAN is Principal Flute of the National Symphony Orchestra. Prior to joining the NSO in September 2006, he held Principal Flute positions with the Orlando Philharmonic and the Greater Lansing Symphony Orchestra. He has performed as guest principal with the Baltimore Symphony and has participated in the Arizona MusicFest, Central City Opera, Chautauqua Symphony, and Grant Park Music Festivals. An active performer, Mr. Goldman has been featured with the Virginia Chamber Orchestra, Eclipse Chamber Orchestra, Orlando Philharmonic, Chamber Orchestra of Florida, and has performed Headliner Recitals at the National Flute Association's annual convention. Mr. Goldman participates in many educational programs with the NSO, including performances in the Family Theater, Terrace Theater, and in many District schools. He has given lectures at the Smithsonian Institution such as "The Magical Flute" and "Math and Music: Closer than you think" alongside NSO cellist Yvonne Caruthers. Mr. Goldman teaches at Catholic University, through the NSO's Youth Fellowship Program, and founded and conducts the DC Flute Choir through the Flute Society of Washington. A native of Needham, Massachusetts, Mr. Goldman received his Bachelor of Music degree from the

Eastman School of Music in Rochester, NY, where he studied flute with Bonita Boyd and piccolo with Anne Harrow.

BARRY HEARN, a native of Bloomington, TX, is the Assistant Principal Trombonist of the National Symphony Orchestra in Washington, DC. He 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, Mr. Hearn 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, Hearn 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, Mr. 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.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida, summa cum laude and the University 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. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the Eastern U.S. 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.

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

DEANNE MEEK, Mezzo-Soprano, is recognized internationally for her intensely expressive performances in a wide range of roles and musical styles. A native of the Pacific Northwest, she made her operatic debut in the role of Donna Elvira in Mozart's *Don Giovanni* with Opera Ireland, Dublin. Her subsequent U.S. debut with New York City Opera featured her in the role of Suzuki in Puccini's *Madama Butterfly*. The mezzo's debut with the Metropolitan Opera quickly followed, and she has since sung many roles with both companies to critical acclaim. Ms. Meek continues to sing with other opera houses throughout North America, and internationally she has sung with Opera North and English National Opera, UK; Teatro Colon, Buenos Aires; La Monnaie, Brussels; Teatro Real, Madrid; Gran Teatre del Liceu, Barcelona; Le Chatelet, Paris; Opera National du Rhin, Strasbourg; Opera de Lyon and Teatro alla Scala, Milan. On the concert stage, Ms. Meek has been featured in performances with The Birmingham Symphony Orchestra, The Jerusalem Symphony Orchestra, the Luxembourg Philharmonic Orchestra, the American Symphony Orchestra at Avery Fisher Hall, NY, and in various concerts and recordings with Boston Baroque. Her festival credits include appearances with the Spoleto Festival USA; Bard Music; Opera Theater of St. Louis; Grange Park, UK; the Methow Chamber Music Festival in Washington State; fellowships with both the Tanglewood and Ravinia Festivals; and summers with the renowned Bregenz Festspiele, Austria. In addition to her performance this season with the 21st Century Consort, this spring she will premiere a new cycle of songs written for her by composer Sheila Silver in several venues throughout New York, in a program based on works by the poet Edna St. Vincent Millay presented under the heading "Beauty Intolerable." Ms. Meek is a graduate of Whitman College and the Peabody Institute of Music, and has recorded in both DVD and Audio format under the BBC, Virgin, PS Classics and Telarc 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.

JIM ROBERTS, banjo, is the guitarist for The U.S. Army Blues. He studied at the Berklee School of Music in Boston before joining the Jazz Ambassadors of The U.S. Army Field Band in 1979. He moved over to The U.S. Army Blues in 1986. A prolific arranger and composer (and bassist, too), he has arranged music for and played bass on the Hal Leonard Jazz Play-a-Long series, and has also published books of transcriptions for Hal Leonard. His non-musical interests include long-distance running, darts, studying the Constitution, and reading mysteries.

NANCY THOMAS-WELLER, viola, has been a member of the National Symphony Orchestra since 1989. She is a graduate of the Curtis Institute of Music, where she studied with Joseph dePasquale, and has been a member of several local chamber ensembles, including the Manchester String Quartet. She has performed across the District of Columbia in venues including the Holocaust Museum, the Corcoran Gallery, and the Academy of Arts and Sciences.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, D.C. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

21st Century Consort

21stcenturyconsort.org

Founded in 1975, the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978. In its annual series at the Smithsonian American Art Museum, the Consort presents concerts frequently related to the museum's exhibitions, featuring music by living composers—often world premieres—along with 20th century classics. In 1990, the Consort was awarded the Smithsonian Institution's Smithson Medal in honor of their long, successful association. Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include leading players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere. In addition to its many recordings of contemporary American music, thirty-five years of live concerts with hundreds of works are archived and can be heard on the Consort's web site at 21stcenturyconsort.org.

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The 21st Century Consort will soon announce its exciting 2013-2014 season. If you'd like to receive notification, please leave your email address with us this evening, or contact us through our web site at www.21stcenturyconsort.org

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