

Smithsonian American Art Museum Presents

21st CENTURY CONSORT

October 25, 2014

Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director

Boyd Sarratt, Manager

Paul Cigan, Clarinet

Lisa Emenheiser, Piano

Lee Hinkle, Percussion

Alexandra Osborne, Violin

Carmen Pelton, Soprano

Sara Stern, Flute

Rachel Young, Cello

Mark Huffman, Recording Engineer

Kevin McKee, Stage Manager

Saturday, October 25, 2014

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 2014 - 2015 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, the National Endowment for the Arts, the Aaron Copland Fund for Music and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

The audience is invited to join the artists in the lobby for conversation and refreshments following the program.

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presents

Pre-Concert Discussion

Christopher Kendall with Thomas Albert, Adam Har-zvi

Program Aviary

Le traquet stapazin from *Catalogue d'oiseaux* Olivier Messiaen
Ms. Emenheiser

Or sus vouz dormez trop Anonymous (arr. Adam Har-zvi)
Pourquoi from *Trois mélodies* Olivier Messiaen
Ms. Emenheiser, Mr. Hinkle, Ms. Pelton, Ms. Stern, Ms. Young

Abime des oiseaux from *Quatuor pour la fin du temps* Olivier Messiaen
Mr. Cigan

He, tres doulz roussignol Borlet (arr. Adam Har-zvi)
La sourire from *Trois mélodies* Olivier Messiaen
Ms. Emenheiser, Mr. Hinkle, Ms. Pelton, Ms. Stern, Ms. Young

Le merle noir Olivier Messiaen
Ms. Stern, Ms. Emenheiser

Par maintes foyes Johannes Vaillant (arr. Adam Har-zvi)
La fiancée perdue from *Trois mélodies* Olivier Messiaen
Ms. Pelton, Ms. Emenheiser, Ms. Stern, Mr. Hinkle, Ms. Young

INTERMISSION

Blackbird Henri Dutilleux
Ms. Emenheiser

Thirteen Ways Thomas Albert
Mr. Cigan, Ms. Emenheiser, Mr. Hinkle, Mr. Kendall, Ms. Osborne,
Ms. Stern, Ms. Young

Program Notes and Texts

Olivier Messiaen

(b. Dec. 10, 1908, Avignon, France. d. April 27, 1992, Clichy, near Paris)

From very early in his career, Messiaen, whose varied interests included painting, literature, Asian musical culture and theatre, and international cuisine, was a unique figure in the history of music, coming not from any particular ‘school’ of composition but developing his own totally individual musical voice. He achieved this partly by developing his distinctive ‘modes of limited transposition’, incorporating rhythmic ideas from India (*deci tala*), ancient Greece and the orient, and significantly for this evening, adapting the songs of birds from around the world. The single most important driving force in his musical creations, however, was his devout Catholic faith. The music he created throughout his career consistently projects an aura of mysticism and deep reverence.

Early influences on Messiaen included Debussy and Gluck. It was the timeless, floating quality that Messiaen admired in this music. It was as a young boy in Grenoble, when ‘reading’ the score of Gluck’s *Orfeo* that Messiaen discovered he was actually ‘hearing’ these wonderful melodies in his head. In Messiaen’s mind, pitch and color fused; his verbal descriptions of his music are invariably infused with vivid descriptions of color. Messiaen believed that his destiny was shaped by his mother, the poet Cecilé Sauvage, who when expecting Olivier’s birth spoke of a boy who would be an artist “who sings in my being—with his blue birds and his golden butterflies—I suffer from an unknown distant music.”

Messiaen entered the Paris Conservatoire at the age of 11 and was taught by Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré, among others. He was appointed organist at the Église de la Sainte-Trinité in Paris in 1931, a post he held until his death. He taught at the Schola Cantorum de Paris during the 1930s. On the fall of France in 1940, Messiaen was made a prisoner of war, during which he composed his “Quartet for the end of time,” first performed by Messiaen and fellow prisoners for an audience of inmates and prison guards. He was appointed professor of harmony soon after his release in 1941, and professor of composition in 1966 at the Paris Conserva-

toire, positions he held until his retirement in 1978. His many distinguished pupils included Pierre Boulez, Karlheinz Stockhausen and Yvonne Loriod, who became his second wife.

Messiaen was a visionary among 20th century composers. His innovative use of color and his conception of the relationship between time and music contributed deeply to the subsequent direction of music. We hint at his engagement with early musical forms in this evening's program. And Messiaen found birds fascinating throughout his life, symbols of both nature and the spiritual world, notating their songs worldwide and incorporating transcriptions into his music. In this respect, his music was an inevitable choice for this evening's program, and the inclusion of medieval bird songs a natural counterpoint.

Le traquet stapazin (The Black-eared Wheatear)

Catalogue d'oiseaux (1956-58) is Messiaen's unprecedented musical meditation on the natural world. The composer's fidelity to nature is remarkable in these works, but their synthesis of imagination and nature, art and ornithology is extraordinary. In an introduction to the vast, seven-volume work, Messiaen provides insight into the images he colorfully evokes in this music, including this concerning "Le Traquet Stapazin," one of the longer works in the collection:

The end of June Roussillion, the Vermilion Coast. Beyond Banyuls: Cap l'Abeille, Cap Rederis. Rocky cliffs, mountains, the sea, terraced vineyards. The vine-leaves are still green. At the roadside a Black-eared Wheatear. Haughty, aristocratic, he struts on the stony ground in his finery of orange silk and black velvet—an inverted 'T' dividing the white of his tail, a mask of deep black covering his brow, cheeks and throat. A Spanish Grandee, one might say, on his way to a masked ball. His refrain is rapid, curt, abrupt.

Trois mélodies (1930)

Messiaen's beloved mother, poet Cécile Sauvage, died in 1927, when she was forty years old. Three years later Messiaen wrote *Trois Mélodies* in her memory, enclosing her poem *The Smile* between two texts of his own. Messiaen's setting of *The Smile* is as intimate and delicate as the poem, "Like a kiss on the soul." The first song, *Why?* evolves from sim-

plidity to passionate expression, presenting the delights of nature, birds, light, water, sky, flowers, and lamenting their passing charm. The final song, *The lost fiancée* is a vivid imagination of Cécile as a young and innocent bride, and a serene prayer that Jesus may grant her mercy and repose after death.

In these three melodies, the 21-year old composer moved away from the French tradition of Debussy and Fauré to his own distinctive musical language, incorporating the octatonic scale of alternating whole and half steps, which he adopted as one of his "modes of limited transpositions." In these modes, he selected patterns of 6, 8, 9 or 10 tones from the 12 tones of the chromatic scale, repeating them after a limited number of transpositions on the keyboard. These modes became the sources of Messiaen's unique and compelling melodies and his music's characteristic, pungent and highly colored harmonies.

Texts for Trois mélodies

Why

Why are there birds in the air?

Why are there reflections in the water?

Why are there clouds in the sky?

Why?

Why are there autumn leaves?

Why are there summer roses?

Why are there songs of spring?

Why?

Why do they hold no charm for me?

Why? Ah! Why?

Why? Why? Why?.

Smile (Poem by Cécile Sauvage)

A certain word murmured

By you is a kiss,

Intimate and lingering,

Like a kiss on the soul.

My mouth wants to smile,

And my smile trembles.

The Lost Fiancée

She is the gentle fiancée.
She is the angel of goodness.
She is a sunny afternoon.
She is the wind on the flowers.
She is a smile as pure as a child's heart.
She is a big white lily, like a wing,
In a golden cup!
Oh Jesus, bless her!
And to her
Grant your all-powerful grace.
That she may know no suffering, no tears!
Grant her rest, Jesus!

English translation: Sean McCutcheon

Le merle noir

“The Blackbird,” for flute and piano, was written and first performed in 1952 and is the composer’s shortest separately published work, lasting just over five minutes. It was commissioned as an examination piece for flute at the Paris Conservatoire, where Messiaen was a professor from 1966 to 1978. His consuming, lifelong interest in ornithology and particularly bird songs are given full expression in this work. *Le merle noir* was the earliest of Messiaen’s pieces to be based so heavily on birdsong, and it foreshadows the numerous later, more extended birdsong-inspired works that crowned his extraordinary career.

Ars subtilior selections

**Or sus vous dormez trop
He, tres doulz roussignol
Par maintes foyz**

According to the reboutable medievalist Richard Hoppin, “not until the twentieth century did music again reach the most subtle refinements and rhythmic complexities of the manneristic style.” More recently, the term “Ars subtilior” (“the more subtle art”) has been used to identify this complex and highly refined body of mostly secular repertoire dating from late fourteenth-century France. These pieces had as their subject matter love, chivalry, war, and, in the case of the songs included on tonight’s program, birds. The bird songs tended to eschew some of the

more arcane compositional techniques of this music, yet a certain strangeness makes them fitting companion pieces for the otherworldly sensibility of the 20th century French selection on this program.

Perhaps the kinship of late fourteenth- and twentieth-century music, like the parallels between the sometimes catastrophic nature of those two periods, accounts for the established practice of contemporary composers arranging medieval music for modern instruments. Bassist and composer Adam Har-zvi has carried forward that tradition with the current works, which he has skillfully arranged for soprano, flute, cello and percussion for this evening's concert.

Borlet may be an anagram—characteristic of the “puzzle” proclivities of the composers of this era—of the French composer Trebol, who served Martin of Aragon in 1409 at the same time as Gacian Reyneau and other composers in the important Codex Chantilly. He is now known only known for his virelai “He tres doulz roussignol” and its variation “Ma tre dol rosignol.”

Jehan Vaillant (sometimes spelled **Johannes Vayllant**) (*fl.* 1360–90) was another French composer and theorist of the period. His “Par maintes foyes,” a *virelai* with imitation bird-calls, appears to have been one of the most popular works of the time, certainly one of the most copied, surviving in eight sources in addition to the Chantilly manuscript, and including versions with two voices, an added *cantus*, a Latin *contrafactum* and one with a German *contrafactum* by one of the most important composers of the period, Oswald von Wolkenstein.

Or sus vous dormez trop

Or sus, vous dormés trop ma dame
joliété
Il est jours levés sus escotes l'alouete
Que dit Dieu. Que te dit Dieu.
Il est jours. Jours est, si est.
Dame sur toutes en biauté
souverayne
Pour vous joli et gays
Ou gentil moys de may.
Suy et seray
Et si suil metre payne.

Or tost naquaires cornemuses
sonnés
Lire, lire, liliron
Tititon, tititon, tititon
Conpaignon or alon et damson
Lient.
Tititon, tititon, tititon.
C'est pour vous dame
A cui Diex croisse
honour.

Si vous supli qu'aveuc nous jouer
venés
Lire, lire, liliron
Tititon, tititon, tititon.
Or sonnon et baton et tornon
Gayement.
Tititon, tititon, tititon.
C'est pour vous dame
A cui Diex croisse
honour.

Wake up, you sleep too long, my
pretty lady,
It is day arise and hear the lark.
As God says. As God says to you.
It is day. A day to be.
Lady above all others in sovereign
beauty,
Pretty and happy
In the mild month of May.
Follow and be glad,
And all sadness will depart.

Now already the nakers and
bagpipes sound:
Lire, lire, liliron
Tititon, tititon, tititon
Companion, now go and dance
Gladly.
Tititon, tititon, tititon.
It's for you, lady,
Upon whom God bestows unending
honor.

We beg you, come and play
with us
Lire, lire, liliron
Tititon, tititon, tititon
Now sound and beat and turn
Gaily.
Tititon, tititon, tititon
It's for you lady
Upon whom God bestows unending
honor.

He, tres doulz roussignol

Roussignoulet du bois,
dounes au vilain le mal
et puis la mort.

Hé, tres doulz roussignol joly
Que dit occy, occy, occy
Je te deprie
Que sans detry
Voissés a ma dame jolie
Et dy de par moy et affye
Que ocy, ocy, ocy
M'a se son dur cuer n'amoulie

Roussignoulet du bois,
dounes au vilain le mal
et puis la mort.

He, dame, puis qu'il est ainsy
Quen vo merci, merci, merci
Ay mis ma vie
Je vous supli
De mon povre cuer que m'en die
Que vous tenes en vo baillie
Que merci, merci, merci
Ay és mercy ma vostre aye.

Nightingale of the woods,
give the villain the business
and then kill him.

Oh, most lovely nightingale,
Singing oci, oci, oci
Please go at once,
I beg you,
To my fair lady,
And assure her from me
That oci, oci, oci
She will kill me unless her cold heart melts.

Nightingale of the woods,
give the villain the business
and then kill him.;

Oh lady, since it is thus,
Since your mercy, mercy, mercy
Directs my life,
I plead with you,
From the bottom of my poor heart
Over which you rule
To have mercy, mercy, mercy
To grant me your merciful aid.

Par maintes foys

Par maintes foys avoy recoillie
Du rossignol la douce melodie
Mais ne si vault le cucu a corder
Ains veult chanter contre ly par
 envie
Cucu, cucu, cucu toute sa vie
Car il veult bien a son chant
 descourder

Et pourtant dit le reussignol et crie
Je vos commant quon le tue et ocie
Tue, tue, tue, tue, tue
Oci oci, oci, oci, oci
Fideli fideli fideli, fi
Fi du cucu qu d'amors veut
 parler

Si vous suppli ma tres douce
 alouete
Que vous voules dire votre chanson
Lire, lire, lire, lire, liron
Qu edit Dieu, que te dit Dieu
Il est temps que le reussignol die sa
 chansonnette
Oci, oci, oci seront
Qui vos vont guerroyant.

Assembles vous prenes la
 cardinette
Faites chanter la calle et le sanson
Tues bates se cucu pile bison
Il est pris, soit mis a mort orrement
An joli ver vos queres culli la
 musette
Ami, ami, ami, dardis seray
Le dieux d'amours priant.

The air is often filled
With the nightingale's sweet song.
The cuckoo will never join in,
But instead sings
 enviously
"Cuckoo cuckoo" all his life.
He wished to bring discord with his
 song.

So much so that the nightingale cries:
"I command that you be slain.
Slain, slain, slain,
Killed, killed, killed,
Fie, fie upon you.
Fie on the cuckoo who wishes to speak
 of love."

I entreat you, my dear
 skylark,
To sing your song thus:
Lire, lire, lire, lire, liron,
As God says, as God tells you.
Now it is time for the nightingale's little
 ditty:
Slain, slain, slain, they are slain,
Who would make war on you.

Flock together; bring forth the
 goldfinch
And make him and the starling call out.
Kill the cuckoo and silence his song.
He is taken, let him be killed
In sweet springtime let the hawk be
 praised,
Praise too
The god of love.

Henri Dutilleux (1916-2013) achieved international acclaim during his long career, following in the tradition of Ravel, Debussy, and Roussel, but in a distinctive and somewhat idiosyncratic style. Some of his notable compositions include two symphonies; the cello concerto *Tout un monde lointain* (*A whole distant world*) for Mstislav Rostropovich, who as a conductor also championed the composer's work; the violin concerto *L'arbre des songes* (*The tree of dreams*) and the string quartet *Ainsi la nuit* (*Thus the night*). Works were commissioned from him by such figures as Charles Munch, George Szell, the Juilliard String Quartet, Isaac Stern, Paul Sacher, Anne-Sophie Mutter, Simon Rattle, Renée Fleming and Seiji Ozawa. Writing in the *New York Times*, Paul Griffiths said: "Mr. Dutilleux's position in French music was proudly solitary. Between Olivier Messiaen and Pierre Boulez in age, he was little affected by either, though he took an interest in their work. But his voice, marked by sensuously handled harmony and color, was his own."

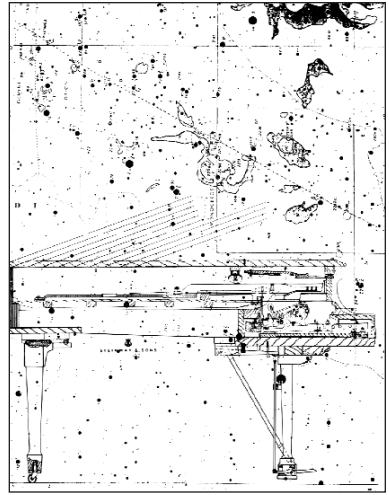
Dutilleux was awarded several major prizes throughout his career, notably the Grand Prix de Rome (1938), UNESCO's International Rostrium of Composers (1955), the Grand-Croix de la Légion d'honneur (2004), the Ernst von Siemens Music Prize (2005), the Gold Medal of the Royal Philharmonic Society (2008) and the Kravis Prize (2011). In addition to his activities as a composer, he worked as the Head of Music Production for Radio France for 18 years. He also taught at the École Normale de Musique de Paris, at the Conservatoire National Supérieur de Musique and was twice composer in residence at the Tanglewood Music Center in Lenox and Stockbridge, Massachusetts.

Blackbird

In 1950, Dutilleux wrote this short, didactic character piece for the anthology *Les Contemporaines*. *Blackbird* displays an evolution in Dutilleux's organizational principles regarding tonality, harmony and form, suggesting the melodious and sometimes shrill sounds of bird-song. Dutilleux was not directly mimicking specific birdsongs in the manner of Messiaen, but may have been evoking his own pet *Shama*, or Indian Robin, with its black and orange plumage. Dutilleux gives the indication *Vif, clair et précis* ("fast, clear and precise") at the beginning of this score, suggesting the very character of birdsong. Looking and listening to the denizens of the aviary, composers seem to have been often

inspired by the particular feathered friends known in one variation or another as Blackbirds.

THOMAS ALBERT's music has been described as "absolutely stunning" (*The Washington Post*), "transporting and exquisite" (*Pittsburgh Post-Gazette*) and "fanciful, glistening and spunky" (*The Plain Dealer*). His best-known work, *Thirteen Ways*, was the first commission offered by the Grammy-winning ensemble, eighth blackbird, and is the title work of their premier recording for Cedille Records. He received a bicentennial composer grant from the National Endowment for the Arts for *Lizbeth*, and was a finalist in the National Opera Association's Chamber Opera Competition. Two of his works, *A Maze (With Grace)*, and *Devil's Rain*, are included on the CD, *On Edge*, by the Philadelphia new music ensemble, Relâche. The Pittsburgh New Music Ensemble's recording of *Night Music* was released in 2007.



Recent commissions include "Ciccum Aloysii" for the 2013 International Beethoven Project's Bagatelle Project; *Tracing the Stars* for Frederick Douglass Elementary School of Leesburg, Virginia; three works for the 21st Century Consort: *Characters*, *Illuminations* and *The Devil's Handyman*; *Night Music* for the Pittsburgh New Music Ensemble; *Anonymous Fame* for the Washington Saxophone Quartet. He received the 2009 Virginia Music Teachers' Association commissioning award for *No Chance* (percussion ensemble), and composed the score for the 2013 independent film, *Those of the War*.

Albert is Professor of Music and holds the Charles B. Levitin Chair in Musical Theatre at Shenandoah Conservatory in Winchester, Virginia, where he teaches composition and musical theatre. He has been a guest composer and master teacher at the University of Oklahoma, Northern Illinois University, Crane School of Music (SUNY-Potsdam), University of Richmond, and Oberlin College. He has composed or arranged incidental music for several Shenandoah Conservatory theatre

productions, including *The Crucible*, *The Diviners*, *To Kill a Mockingbird*, *Side Man*, *Summer and Smoke*, *Metamorphoses*, *Peer Gynt*, *Angels in America, Part One: Millennium Approaches*, *Three Sisters*, and *The Caucasian Chalk Circle*. He has served as music director and conductor for more than 140 musicals for Shenandoah Conservatory and Shenandoah Summer Music Theatre.

Thomas Albert was born in Lebanon, Pennsylvania and was educated at Barton College and the University of Illinois. His principal composition teachers were William Duckworth, Paul Martin Zonn and Ben Johnston. He is a member of the Southeastern Theatre Conference, Musical Theatre Educators Alliance-International and the American Society of Composers, Authors and Publishers.

Thirteen Ways

Thomas Albert

Thirteen Ways is a set of thirteen musical miniatures inspired by Wallace Stevens' poem, "Thirteen Ways of Looking at a Blackbird." The piece is not a song cycle, since the poems are not actually set to music; the music is more like underscoring, or accompaniment, for a textless film of the poem's images.

The imagery of Stevens' poem is vivid and succinct, but what, exactly, is the blackbird? In some stanzas, like the third, the blackbird is part of the image ("The blackbird whirled in the autumn winds/It was a small part of the pantomime"). In others, the blackbird is set against the main image. The first stanza's image of massive, white stillness ("twenty snowy mountains") is marred by a tiny, dark movement ("the eye of the blackbird"). The last stanza reverses that image: the motion is in the massive whiteness ("It was snowing/And it was going to snow") while the tiny darkness is still ("The blackbird sat/In the cedar-limbs"). Or, the blackbird is an intrusion which insinuates itself into the image, as in stanza IV ("A man and a woman/Are one/A man and woman and a blackbird/Are one"). Finally, the blackbird's meaning is elusive, as in stanza VIII ("I know noble accents/And lucid inescapable rhythms;/But I know, too/That the blackbird is involved/In what I know").

The music is as stylistically varied as the poem's imagery—there are even shades of Paul McCartney and Arnold Schonberg—yet the movements are tied together by several common threads. A transcribed bird-

song is stated explicitly as the piccolo melody for movement V; the same song is found in fragmented form in movements II, VI, X and XIII, and is wholly included as an obbligato in the last part of movement VIII. Movements III and XI have similar minimalist flavor, with identical duration, harmonic structure, and form (a palindrome), but each develops its own details. Movements I and XIII share rhythmic and harmonic content, reminiscent of the opening and closing images of the first and last stanzas of the poem.

Thirteen Ways was commissioned by eighth blackbird and premiered by the ensemble in February 1998.

“Thirteen Ways of Looking at a Blackbird”

Wallace Stevens

I.

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II.

I was of three minds,
Like a tree
In which there are three blackbirds.

III.

The blackbird whirled in the autumn wind.
It was a small part of the pantomime.

IV.

A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V.

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

VI.

Icicles filled the long window
With barbaric glass.
The shadows of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

VII.

O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

VIII.

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

IX.

When the blackbird flew out of sight,
It marked the edge
Of one of many circles.

X.

At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.

XI.

He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

XII.

The river is moving.
The blackbird must be flying.

XIII.

It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

About the Artists

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breen and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelor's 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, 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.

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, 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 and artistic director of the 21st Century Consort since 1975, 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. At Michigan, he has initiated "Arts Engine," an interdisciplinary project involving the arts and engineering schools, which recently launched a national initiative involving leading U.S. academic institutions, Alliance for the Arts at Research Universities (A2RU). He is overseeing a \$25 million building/renovation of U-M music facilities, and has recently inaugurated a project to create a complete, definitive edition of the works of George and Ira Gershwin at U-M. 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.

ALEXANDRA OSBORNE, violin, was appointed to The National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009. Prior to this, she performed as a regular substitute with The Philadelphia Orchestra, including invitations for the 2006 Florida/Puerto Rico tour and its own chamber music series. She has also appeared with The Pittsburgh Symphony Orchestra for two recent European Festivals tours, playing at the BBC Proms and the Lucerne, Bonn and Grafenegg Festivals. Ms. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras, the Auckland Philharmonia, the SBS Radio & Television Orchestra, the University of Melbourne Symphony and the Eclipse Chamber Orchestra. She made her US solo debut in 2004 with The South Bend Symphony. In 2012 she was a featured soloist with The National Symphony with Steven Reineke and performed the Dvorak *Piano Quintet* with Maestro Eschenbach on the Kennedy Center's Millennium Stage. An active chamber musician, she has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota and Colorado Music Festivals, the Philadelphia Chamber Music Society and has been named a featured artist in *Symphony Magazine*. Ms. Osborne is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony Australia Young Performers Award. She has performed as Assistant Concertmaster at the Colorado Music Festival and recently was Guest Concertmaster with the Auckland Philharmonia. Ms. Osborne graduated with Bachelor and Master of Music degrees from The Curtis Institute of Music and The Juilliard School. She frequently performs with The Last Stand Quartet and is a teaching artist for the American Youth Philharmonic Orchestra as well as a half marathoner.

CARMEN PELTON, soprano, has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters and off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian's 21st Century Consort, the New York Festival of Song and the Library of Congress. Ms. Pelton's solo performances are on two recordings that won Grammy awards for Best Classical Album of the Year: *Barber, Bartok and Vaughan-Williams* with the Atlanta Symphony in one of Robert Shaw's last recordings, and William Bolcom's *Songs of Innocence and of Experience*, recorded by Naxos at the University of Michigan. Ms. Pelton's first success in New York City was in the unlikely but most rewarding role of Susan B. Anthony in *Mother of Us All*; she was subsequently invited to perform the final scene from the opera at the televised Kennedy Honors program for the President and Honoree Virgil Thomson. Her European operatic debut was

more conventionally suited to Ms. Pelton's dramatic coloratura; Sir Peter Peers cast her as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival and the outstanding reviews led immediately to her engagement by Scottish Opera as Constanze in *Die Entführung aus dem Serail*. Other leading Mozart roles include Königin der Nacht, Donna Anna and the title role of Lucia Silla. Ms. Pelton has taught on the faculties of The Eastman School of Music, University of Washington, Lehigh University, Brevard Music Center and the Aspen Music Center and School. She is currently Associate Professor of Music in Voice at the University of Michigan in Ann Arbor.

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

RACHEL YOUNG, cello, 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 National Symphony in 1998, 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

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 Smithsonian Medal in honor of their long, successful association...and that was almost a quarter century ago! 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, 38 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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Upcoming Concerts

A Christmas Carol

DECEMBER 6, 2014

The return by popular demand of Jon Deak's Dickensian classic of the season, with baritone William Sharp in his unforgettable role as Ebenezer Scrooge, preceded by Martin Goldsmith's reading of another holiday favorite by Dylan Thomas interspersed among George Crumb's ethereal evocation of Giotto's Christmas frescoes. Who needs the Messiah?

GEORGE CRUMB - *Little Suite for Christmas*

DYLAN THOMAS - *A Child's Christmas in Wales*

JON DEAK - *The Passion of Scrooge or a Christmas Carol*

New York Nights

FEBRUARY 21, 2015

Touching the urban content of the Smithsonian American Art Museum's exhibition *Richard Estes' Realism*, and the rich references to night scenes in the city among the museum's permanent collection, this program features the world premiere of the complete "Algebra of Night," Eugene O'Brien's settings of poetry united by reference to New York and nighttime, featuring mezzo-soprano Deanne Meek, along with Charles Wuorinen's epic musical evocation of the metropolis along with other music (and a surprise encore).

EUGENE O'BRIEN - *Algebra of Night*

ROBERT PATERSON - *Star Crossing*

CHARLES WUORINEN - *New York Notes*

Worlds Away

APRIL 18, 2015

Reflections on the Smithsonian American Art Museum's exhibition of the work of Yasuo Kuniyoshi and the museum's extensive holdings of work by other artists who emigrated to the United States, and in so doing contributed indelibly to the artistic and musical culture of this country and the world. Featuring soprano Lucy Shelton in Unsuk Chin's marvelous evocation of "worlds away" in the realm of fairy tales, along with works of wide-ranging imagination by composers from around the globe.

TORU TAKEMITSU - *And then I knew 'twas wind*

NICHOLAS MAW - *Roman Canticles*

KAMRAN INCE - *Hammer Music*

BRIGHT SHENG - *My Other Song*

UNSUK CHIN - *Acrostic Wordplay - Seven Scenes from Fairy Tales*

For Consort news and concert information, please visit the 21st Century Consort website at www.21stcenturyconsort.org and AmericanArt.si.edu/calendar.

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