

Smithsonian American Art Museum Presents

21st CENTURY CONSORT

February 21, 2015

Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Jeremy Black, violin
Paul Cigan, clarinet
Lisa Emenheiser, piano
Dan Foster, viola
Deanne Meek, soprano
Mike Ranelli, percussion
Sara Stern, flute
Rachel Young, cello

Mark Huffman, recording engineer
Kevin McKee, stage manager

Saturday, February 21, 2015

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

Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with Eugene O'Brien

Program

New York Nights

Algebra of Night

Eugene O'Brien

- 1 *Moon* Mark Strand
- 2 *Old Postcard of 42nd Street at Night* Charles Simic
- 3 *New York dark in August* Edwin Denby
- 4 Interlude: *Burning for the ancient heavenly connection to the starry dynamo in the machinery of night*
- 5 *Avenue A* Frank O'Hara
- 6 *Lullaby* W. H. Auden
- 7 *The Mad Scene* James Merrill
- 8 *To the Harbormaster* Frank O'Hara
- 9 Interlude: *Of sorrow from the moonstruck darkness*
- 10 *A True Account of Talking to the Sun at Fire Island* Frank O'Hara

Mr. Black, Ms. Emenheiser, Mr. Foster, Mr. Kendall,
Ms. Meek, Ms. Young

INTERMISSION

Sonata for Clarinet and Piano

Leonard Bernstein

Ms. Emenheiser, Mr. Cigan

New York Notes

Charles Wuorinen

Mr. Black, Mr. Cigan, Ms. Emenheiser, Mr. Kendall, Mr. Ranelli,
Ms. Stern, Ms. Young

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

Program Notes and Texts

Algebra of Night

Eugene O'Brien

Eugene O'Brien is the recipient of the 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, Asian 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. Biographies and descriptions of his work are included in *The New Groves Dictionary of American Music*, *Baker's Biographical Dictionary of Musicians*, and *The Harvard Biographical Dictionary of Music*.

Also active in the performance of new music, Mr. O'Brien co-founded the Cleveland new music ensemble Reconnaissance in 1978 and was associated with the group until 1984. 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

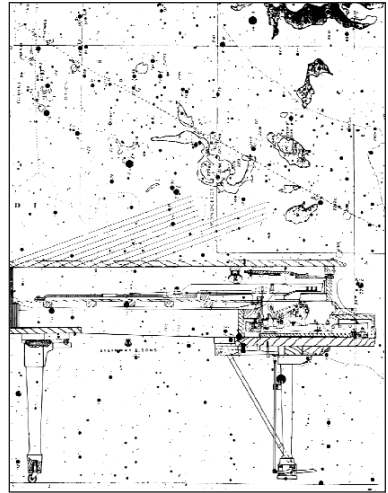
University School of Music since 1987, was chair of the composition department from 1994 to 1999, and is currently the school's executive associate dean. He previously served as composer-in-residence at the Cleveland Institute of Music and as chair of the composition and theory departments in the School of Music of the Catholic University of America in Washington, D.C.

Algebra of Night, a cycle of eight songs with two instrumental interludes interspersed, was commissioned by the Indiana University Jacobs School of Music to celebrate its centenary. The texts are by six poets who lived and wrote in Manhattan at significant periods in their careers or for their entire working lives: W. H. Auden, Edwin Denby, James Merrill, Charles Simic, Mark Strand and—perhaps the quintessential New York poet—Frank O'Hara, who is represented by three poems, and to whom the entire work pays homage. Although some of the songs might be able to stand separately on their own, the cycle is meant to be performed as an integral whole. The duration is approximately 50 minutes.

The work overall is dedicated to Vincent Warren, Frank O'Hara's partner in the late 50s and early 60s. Several movements are dedicated to friends and members of my family, while others memorialize friends who died before their time during the height of the AIDS plague. The final stanza of O'Hara's "Little Elegy for Antonio Machado" is printed in the score as an epigraph:

*we shall continue to correct all classical revisions
of ourselves as trials of ceremonial worth
and purple excess
improving your soul's expansion
in the night and developing our own in salt-like praise*

The title is a phrase from a poem by Willis Barnstone: *...and drop my way / to oblivion and algebra of night*. Here I intend (as perhaps Barnstone also intended) the word algebra to suggest a poetry beyond logic



and mathematics, and to imply what its Arabic root *al-jabr* connotes: the reassembling and restoration of broken parts. Each song and interlude contributes something of *night* to this algebra: fragments of sleep, dreams and darkness, of human love and loss, of ultimate things.

1. The setting of Mark Strand's "Moon" (2006) has two ancestors: the piano accompaniment is indebted to Benjamin Britten's *Canticle II*; and although my setting makes no overt reference to it, the calm stasis of one of Gabriel Fauré's last songs, a setting of another poem about the moon (*Diane, Séléné, lune de beau métal*), was at the back of my mind as I composed. The song is dedicated to the memory of my parents.

2. Charles Simic's prose-poem "Old Postcard of 42nd Street at Night" is taken from his *Dime-Store Alchemy* (1992), a collection of poetry and prose inspired by the surrealist art of Joseph Cornell. My setting commemorates Joe Brainard (1942-1994), one of Frank O'Hara's friends and artistic collaborators, some of whose found-object collages and constructions are not unlike Cornell's. For me Simic's poem evokes a dark clockwork universe, perhaps abandoned—*night of the homeless*—with its references to a chess-playing automaton, run-down watches, mirrored machines, time, eternity, and *the silence inside God's ear*...

3. "New York Dark in August" is part of a group of sonnets that Frank O'Hara's friend Edwin Denby—poet, librettist and prominent dance critic—wrote in the mid-1960s. From 1935 until his death at the age of 80 in 1983, Denby lived in a fifth floor walk-up on West 21st Street in Manhattan, where his next-door neighbors and close friends were the painter Willem de Kooning and the photographer/ filmmaker Rudy Burckhardt. In his introduction to Denby's *Complete Poems*, Ron Padgett characterizes him as a "confirmed night person" who "frequently went for walks alone around his (not particularly safe) New York City neighborhood, sometimes quite late at night, returning home alone to his cats." The musical setting is dedicated to my late friend John Reeves White (1924-1984), scholar, conductor, director of the New York Pro Musica Antiqua in the late 1960s, and a Chelsea resident like Denby.

4. Interlude: Burning for the ancient heavenly connection to the starry dynamo in the machinery of night The title is taken from the opening stanzas of Allen Ginsberg's *Howl*; the interlude memorializes Steve

Abbott (1943-1992), poet, novelist, essayist, a classmate from my undergraduate years at the University of Nebraska, and a friend of Ginsberg. Steve is aptly described in the Beat poet's anti-war lament "Wichita Vortex Sutra" as a *long haired saint with eyeglasses*, driving with Ginsberg through a black February night from Kansas to Nebraska in 1966.

5. Names and places populate the surface of Frank O'Hara's "Avenue A" as they do in so many of his poems. The "you" of the poem is Vincent Warren, who danced with the Metropolitan Opera Ballet and other companies during the years he and O'Hara were together, and who inspired some of O'Hara's most beautiful lyric poetry. The musical setting of "Avenue A," as well as the cycle as a whole, is dedicated to him. The poem's locale is the Lower East Side of Manhattan on or about January 16, 1960, the day it was written. Very close to O'Hara's East 9th Street apartment, Avenue A leads south toward the East River bridges; *Red Grooms' locomotive landscape* refers to Grooms' theatrical construction *The Magic Train Ride* (one of the first "happenings"), performed at the Reuben Gallery on 4th Avenue the week before January 16, which O'Hara and Warren attended; *Norman* is the painter Norman Bluhm, one of O'Hara's close friends; and so on. While knowledge of these details is unnecessary for an appreciation of the poem, O'Hara's mention of New York locations, actual events, and the real names of friends lends "Avenue A" the immediacy of his high-octane personality.

6. W. H. Auden's well-known "Lullaby" is more conventional in form than the other poems in the cycle; the trochaic meter is very obvious, almost Elizabethan, but the asymmetrical pattern of rhymes and slant rhymes is subtle and less conventional. Written in 1937 before he emigrated to the United States, revised (and given its title) in New York in 1944, Auden's poem naturally embodies a trans-Atlantic diction somewhat foreign to the cycle's American poetry. The setting is dedicated to my sister Susan.

7. The nightmarish dreamscape of James Merrill's "The Mad Scene" (1962) calls up unsettling images of an opera house, an unnamed but quite identifiable *bel canto* opera, and culminates in the final four lines with the apparent disintegration of a love affair. (In case the clues embedded in the poem fail to reveal the opera's identity, at one point the piano interrupts the texture with a very brief but blatant quotation

from its best-known aria.) The musical setting is a memorial to my friend the pianist Frank Wasco (1944-1992), a dedication reflected in the étude-like piano accompaniment. In the ideal, imaginary performance that ran through my head as I composed the song, Frank was the pianist.

8. Frank O'Hara counted a remarkably large and stylistically catholic group of painters among his friends and acquaintances, many of whom were also artistic collaborators. His circle, an astonishing "Who's Who" of New York artists of the 50s and 60s, included Nell Blaine, Norman Bluhm, Joe Brainard, John Button, Helen Frankenthaler, Jane Freilicher, Michael Goldberg, Philip Guston, Grace Hartigan, Jasper Johns, Alex Katz, Franz Kline, Lee Krasner, Elaine and Willem de Kooning, Alfred Leslie, Joan Mitchell, Robert Motherwell, Alice Neal, Jackson Pollock, Fairfield Porter, Robert Rauschenberg and Larry Rivers. According to the late Donald Allen, the editor of O'Hara's *Collected Poems*, the poet told him that Rivers was the inspiration for "To the Harbormaster" (1954) and is the person addressed in the poem. Not knowing this when I first read it, however, I took for granted—perhaps naively—that the poem was addressed to God, O'Hara's rejection of religion notwithstanding ("it's well known that God and I don't get along together," he wrote). Nor did the poem's erotic imagery put me off: for a precedent one has only to recall John Donne's famous "Batter my heart, three-person'd God," one of his *Holy Sonnets*, in which surrender to the divinity is described in the language of sexual ravishment. However the poem is interpreted, the sobriety of "To the Harbormaster" stands in marked contrast to the breezy colloquial style for which O'Hara is better known. The musical setting is dedicated to the memory of my friend, mentor and colleague Donald Erb (1927-2008).

9. Interlude: *Of sorrow from the moonstruck darkness* concludes the center section of the cycle, four poems (O'Hara, Auden, Merrill and O'Hara again) that collectively trace, at least to my mind, the trajectory of a passionate relationship. The title is a phrase from W. H. Auden's 1947 poem "The Duet." The music commemorates my friend John Zeigler (1953-1986), clarinetist in the Omaha and San Francisco Symphony orchestras. Abandoning the 20th-/21st-century poetry of the songs, the interlude incorporates two quotations from 17th-century musical/literary works that reinforce the sentiment of Auden's words. The brief musical borrowing appears close to the interlude's end: John

Dowland's setting of the words *Where nights blacke bird hir sad infamy sings*, quoted (*sans* text and slightly askew) from his famous lute song "Flow My Teares." The literary borrowing, however, is invisible and inaudible to the listener: five lines from John Donne's "Elegie XII," voicelessly intoned by the viola over the course of the interlude. The words are printed beneath the viola staff as though they are being sung:

...come Night,
Environ me with darknesse, whilst I write:
Shadow that Hell unto me, which alone
I am to suffer when my Love is gone.
Alas the darkest Magick cannot do it...

10. Frank O'Hara wrote "A True Account of Talking to the Sun at Fire Island" in July 1958 while staying at the summer beach house of his Harvard classmate and friend Hal Fondren, whom he mentions in the poem. He never published it. In July 1966, eight years (almost to the day) after he wrote "A True Account," O'Hara was killed in an accident on Fire Island at the age of 40, not very far from the house where he wrote the poem. Friend and fellow poet Kenneth Koch discovered it, along with over 700 other unpublished items of poetry and prose, while going through O'Hara's papers later that summer. As its title and reference to Mayakovsky—one of O'Hara's favorite poets—suggest, "A True Account" can be read as a trope on the Russian poet's "An Extraordinary Adventure Which Happened to Me, Vladimir Mayakovsky, One Summer in the Country," written in 1920. In Mayakovsky's poem, however, it's the irascible poet who badgers the sun into a conversation, not the reverse, as in O'Hara. And unlike the exuberant conclusion to the Russian poem, the ending of "A True Account" conjures darkness, sleep, and possibly a mysterious summons to something beyond our mortality. The musical setting is dedicated to my partner Lance Towle, whose enthusiasm for Frank O'Hara's poetry many years ago kindled my own.

— Eugene O'Brien

1

MARK STRAND

Moon

Open the book of evening to the page
 where the moon, always the moon, appears

between two clouds, moving so slowly that hours
 will seem to have passed before you reach the next page

where the moon, now brighter, lowers a path
 to lead you away from what you have known

into those places where what you had wished for happens,
 its lone syllable like a sentence poised

at the edge of sense, waiting for you to say its name
 once more as you lift your eyes from the page

and close the book, still feeling what it was like
 to dwell in that light, that sudden paradise of sound.

2

CHARLES SIMIC

Old Postcard of 42nd Street at Night

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.

3

EDWIN DENBY
New York dark in August

New York dark in August, seaward
 Creeping breeze, building to building
 Old poems by Frank O'Hara
 At 3 a.m. I sit reading
 Like a blue-black surf rider, shark
 Nipping at my Charvet tie, toe-tied
 Heart in my mouth—or my New York
 At dawn smiling I turn out the light
 Inside out like a room in gritty
 Gale, features moving fierce or void
 Intimate, the lunch hour city
 One's own heart eating undestroyed
 Complicities of New York speech
 Embrace me as I fall asleep

4

INTERLUDE

*Burning for the ancient heavenly connection
 to the starry dynamo in the machinery of night*

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.

JAMES MERRILL

The Mad Scene

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. We had just met. I watched
 From outer darkness. 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.

FRANK O'HARA

To the Harbormaster

I wanted to be sure to reach you;
 though my ship was on the way it got caught
 in some moorings. I am always tying up
 and then deciding to depart. In storms and
 at sunset, with the metallic coils of the tide
 around my fathomless arms, I am unable
 to understand the forms of my vanity
 or I am hard alee with my Polish rudder
 in my hand and the sun sinking. To
 you I offer my hull and the tattered cordage
 of my will. The terrible channels where
 the wind drives me against the brown lips
 of the reeds are not all behind me. Yet
 I trust the sanity of my vessel; and
 if it sinks, it may well be in answer
 to the reasoning of the eternal voices,
 the waves which have kept me from reaching you.

INTERLUDE

Of sorrow from the moonstruck darkness

FRANK O'HARA

A True Account of Talking to the Sun at Fire Island

The Sun woke me this morning loud
and clear, saying "Hey! I've been
trying to wake you up for fifteen
minutes. Don't be so rude, you are
only the second poet I've ever chosen
to speak to personally

so why
aren't you more attentive? If I could
burn you through the window I would
to wake you up. I can't hang around
here all day."

"Sorry, Sun, I stayed
up late last night talking to Hal."

"When I woke up Mayakovsky he was
a lot more prompt" the Sun said
petulantly. "Most people are up
already waiting to see if I'm going
to put in an appearance."

I tried
to apologize "I missed you yesterday."
"That's better" he said. "I didn't
know you'd come out." "You may be
wondering why I've come so close?"
"Yes" I said beginning to feel hot
wondering if maybe he wasn't burning me
anyway.

“Frankly I wanted to tell you
I like your poetry. I see a lot
on my rounds and you’re okay. You may
not be the greatest thing on earth, but
you’re different. Now, I’ve heard some
say you’re crazy, they being excessively
calm themselves to my mind, and other
crazy poets think that you’re a boring
reactionary. Not me.

Just keep on
like I do and pay no attention. You’ll
find that people always will complain
about the atmosphere, either too hot
or too cold too bright or too dark, days
too short or too long.

If you don’t appear
at all one day they think you’re lazy
or dead. Just keep right on, I like it.

And don’t worry about your lineage
poetic or natural. The Sun shines on
the jungle, you know, on the tundra
the sea, the ghetto. Wherever you were
I knew it and saw you moving. I was waiting
for you to get to work.

And now that you
are making your own days, so to speak,
even if no one reads you but me
you won’t be depressed. Not
everyone can look up, even at me. It
hurts their eyes.”

“Oh Sun, I’m so grateful to you!”

“Thanks and remember I’m watching. It’s
easier for me to speak to you out
here. I don’t have to slide down
between buildings to get your ear.
I know you love Manhattan, but
you ought to look up more often.

And
always embrace things, people earth
sky stars, as I do, freely and with
the appropriate sense of space. That
is your inclination, known in the heavens
and you should follow it to hell, if
necessary, which I doubt.

Maybe we'll
speak again in Africa, of which I too
am specially fond. Go back to sleep now
Frank, and I may leave a tiny poem
in that brain of yours as my farewell."

"Sun, don't go!" I was awake
at last. "No, go I must, they're calling
me."

"Who are they?"

Rising he said, "Some
day you'll know. They're calling to you
too." Darkly he rose, and then I slept.

Sonata for Clarinet and Piano

Leonard Bernstein

As a composer, Leonard Bernstein (1918-1990) created works for the Broadway stage—*West Side Story*, *On the Town*, *Wonderful Town*, and *Candide*—and the concert hall, where his orchestral and choral music is frequently performed. He collaborated with choreographer Jerome Robbins on three major ballets and received an Academy Award nomination for his score for *On the Waterfront*. As a conductor, Bernstein was a dynamic presence on the podiums of the world's greatest orchestras for almost half a century, including over 500 recordings and filmed performances. Bernstein was Music Director of the New York Philharmonic from 1958 until 1969. He had special relationships with the Israel Philharmonic and Vienna Philharmonic, both of which he conducted extensively in live performances and recordings. He won 11 Emmy Awards for his celebrated television work, including the Emmy award-winning *Young People's Concerts* series with the New York Philharmonic. As teacher (Consort artistic director Christopher Kendall was fortunate to have an opportunity to work with him) and performer, he played an active role with the Tanglewood Festival from its founding in 1940 until his death, as well as with the Los Angeles

Philharmonic Institute and Pacific Music Festival (both of which he helped found) and the Schleswig Holstein Music Festival. Bernstein received innumerable honors, including the Kennedy Center Honors in 1980) and the American Academy of Arts and Letters' Gold Medal in 1981; dozens of honorary degrees and awards from colleges and universities; and national honors from Austria, Italy, Israel, Mexico, Denmark, Germany, and France. In 1985 the National Academy of Recording Arts and Sciences honored Bernstein with the Lifetime Achievement GRAMMY Award. His writings were published in *The Joy of Music* (1959), *Leonard Bernstein's Young People's Concerts* (1961), *The Infinite Variety of Music* (1966), and *Findings* (1982). As the Charles Eliot Norton Professor of Poetry, Bernstein also delivered six lectures at Harvard University in 1972-1973 that were subsequently published and televised as *The Unanswered Question*. In 1990, he received the Praemium Imperiale from the Japan Arts Association awarded for life-time achievement in the arts. Bernstein died on October 14, 1990.

Sonata for Clarinet and Piano

By 1942, the year the *Sonata for Clarinet and Piano* was completed, Leonard Bernstein had graduated from Harvard University (in 1939), received a diploma in conducting from Curtis Institute of Music (in 1941), and studied conducting at Tanglewood, with Serge Koussevitzky. After the excitement of his first Tanglewood summer, at age 23 and no longer a student, Bernstein had no professional plans or commitments. With war for the U.S. feeling inevitable, he had worried about military draft even before the Pearl Harbor attack in December of 1941 (he was eventually classified 4F by the draft board due to asthma). With nothing but time on his hands, at the end of the summer of 1941 Bernstein headed to Key West, Florida, for a vacation. It was there that he began composition on the clarinet sonata. He listened intently to Radio Havana, and even composed music for a ballet, *Conch Town*, a theme of which was later to become "America" in *West Side Story*. The Cuban influence on the rhythms of the clarinet sonata is not as obvious, but discernable. The work was completed in Boston in February of 1942. Bernstein left few details about the composition of the sonata, and after this early period wrote little instrumental chamber music. The Sonata, however, was Bernstein's first published composition and has become one of the most important and beloved pieces of twentieth century clarinet repertoire.

Charles Wuorinen (b. June 9, 1938, New York City) is one of the leading and most prolific American composers of the 20th century avant-garde. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize. His compositions encompass every form and medium, including works for orchestra, chamber ensemble, soloists, ballet, and stage. Wuorinen has written more than 260 compositions to date. His most recent works include an opera on Annie Proulx's *Brokeback Mountain*, which premiered at the Teatro Real in Madrid in January 2014. Other recent works include *Time Regained*, for Peter Serkin, James Levine and the MET Opera Orchestra; *Eighth Symphony* for the Boston Symphony Orchestra; and *Metagong* for two pianos and two percussion for the New York New Music Ensemble. Wuorinen is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series), and two releases on John Zorn's Tzadik label.

Wuorinen has been described as a “maximalist,” writing music dense with events, lyrical and expressive, and strikingly dramatic. His works are characterized by powerful harmonies and elegant craftsmanship, offering both a link to the music of the past and a vision of a rich musical future.

The composer writes:

New York Notes was written during 1981 and 1982 in response to a commission from the New York New Music Ensemble, to whom it is dedicated. Its twenty-minute length is divided into a conventional three-movement succession, with fast movements outside and a slow movement inside. The tempo, however, is always the same, so that the differing speeds contained in the work are all expressed through note-value alterations rather than pulse changes. The six members of the ensemble (flute, clarinet, violin, cello, piano, percussion) are all engaged in virtuoso play, but I also think of their music as comprising three duets of the related pairs of instruments, as well as six solos.

Both as composer and performer (conductor and pianist) Wuorinen has worked with some of the finest performers of the current time and his works reflect the great virtuosity of his collaborators.

About the Artists

JEREMY BLACK, violin, has been a member of the Pittsburgh Symphony Orchestra's first violin section since 2002, and performs as Concertmaster of the Grant Park Orchestra in Chicago for its summer season, a position he has held since 2005. Mr. Black has also made solo appearances with the Grant Park Orchestra, Pittsburgh Live Chamber Ensemble, and in subscription concerts with the Chicago String Ensemble and Evanston Symphony. Mr. Black He has performed as guest Concertmaster with the Minnesota Orchestra, Blossom Festival Orchestra, and the University of Pittsburgh's "Music on the Edge" chamber orchestra. A native of Evanston, Illinois, Mr. Black studied with Mark Zinger, currently Professor Emeritus at DePaul University and a former student and colleague of David Oistrakh. In 2000 he graduated from Case Western Reserve University where he studied with Linda Cerone at the Cleveland Institute of Music. He then moved to Ann Arbor, Michigan, to pursue his Masters degree with Paul Kantor at the University of Michigan. Mr. Black resides in Pittsburgh's Highland Park neighborhood with his wife, Kate, and their sons, Nicholas and Wesley. He plays a violin made by Lorenzo and Tommaso Carcassi, dated 1783.

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, 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.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber and solo playing, as well as teaching. After capturing the First Prize in both the William Primrose and Washington International Competitions, Mr. Foster became a member of the National Symphony's viola section in 1993, and was appointed Principal by Music Director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the "International Principals" faculty at the Pacific Music Festival in Sapporo, Japan.

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 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 leading U.S. academic institutions, Alliance for the Arts at Research Universities (A2RU). In May 2011, he accompanied the U-M Symphony Band on its tour of China, is overseeing a major 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 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, performs at home and abroad with many of the world's pre-eminent opera houses, highlights of which include both the Metropolitan and New York City Opera companies, Washington Opera, Los Angeles Opera, Vancouver Opera, Canada, 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, Opera North and English National Opera, UK and Teatro alla Scala, Milan. Ms. Meek's repertoire ranges from Strauss (*Octavian/Der Rosenkavalier*, *Herodias/Salome*, *Klytemnestra/Elektra*, and the *Komponist /Ariadne auf Naxos*) to Cherubino, Dorabella, Despina, Zerlina and Donna Elvira in the Mozart operas. Early music highlights include Nerone and Ottavia in Monteverdi's *L'Incoronation di Poppea*, Dido in Purcell's *Dido & Aeneas*, and Ruggiero/*Alcina*, Zenobia/*Radamisto*, Dejanira/*Hercules*, *Rinaldo*, and both Sesto and the title role in *Giulio Cesare* in the Handel repertoire. Contemporary works include the title role in Mark Blitzstein's *Regina*, Charlotte in the acclaimed Paris premiere of Sondheim's *A Little Night Music*, Jo in *Little Women* by Mark Adamo, Hermia in Britten's *A Midsummer Night's Dream* (recorded on DVD for Virgin Records) and the creation of the role of Ma Joad in the world premiere of *The Grapes of Wrath* by Ricky Ian Gordon, recorded for PS Classics. In concert, she has sung with The Jerusalem Symphony Orchestra, The Luxembourg Philharmonic Orchestra, The American Symphony Orchestra and with Boston Baroque. Festival credits include the Spoleto Festival USA; Bard Music; Opera Theater of St. Louis; Grange Park, UK; the Methow Chamber Music Festival, WA, fellowships with the Tanglewood and Ravinia Festivals, and summers with the renowned Bregenz Festspiele, Austria. Ms. Meek last appeared with the 21st Century Consort in 2013 in works by George Crumb and Eugene O'Brien. Recent world premieres include *Beauty Intolerable*; songs by composer Sheila Silver on poems by Edna St. Vincent Millay, and *Ophelia Songs* for mezzo and string quartet by violinist and composer Eugene Drucker. A native of the Pacific Northwest, she recently presented recitals at

the Frye Museum in Seattle in collaboration with an exhibit featuring the work of Franz von Stuck, and returns this spring to a debut with the Seattle Symphony in Vivaldi's *Gloria*. Ms. Meek holds degrees in Philosophy from Whitman College and in Voice from Peabody Institute of Music at Johns Hopkins University. She teaches in New York City and in the Northwest, and gives workshops and master classes world-wide.

MIKE RANELLI, percussion, performs with many of Washington's leading ensembles, including the National Symphony Orchestra, The Washington Chorus, Washington National Opera, Choral Arts Society of Washington, National Gallery Orchestra, Washington Symphonic Brass, and the Eclipse Chamber Orchestra. He also performs with the Annapolis Symphony, Annapolis Chorale, Maryland Symphony, Richmond Symphony and the National Philharmonic. He has played under the batons of such notable conductors as Lorin Maazel, Neemie Jarvi, Leonard Slatkin, Christoph Eschenbach, and Erich Kunzel. Mr. Ranelli has performed in the pit for over two dozen theatre productions, including the national touring production of *The Producers* and numerous shows at Olney Theatre. As an educator, Mr. Ranelli directs the Annapolis Area Christian School percussion program as well as the jazz band. He founded the AACCS Summer Percussion Camp in 2011. A graduate of the Eastman School of Music, Mr. Ranelli served as principal percussionist of the renowned Eastman Wind Ensemble on their 1994 concert tour of Japan. He is a member of the Vic Firth Education Team, and serves as treasurer of the Maryland/Delaware chapter of the Percussive Arts Society.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. Lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. 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, 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.

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

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—including 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...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 website at 21stcenturyconsort.org.

21st Century Consort Board of Directors

Michael Hamilton, *President*

Alyce Rideout, *Treasurer*

Louise Seirmarco Yale, *Vice President*

James Bleakley

Dennis Deloria

David Froom

Jo Ann Gillula

Winslow (Win) Hayward

Jeanne Krohn

Andy Molchon

Janice Molchon

Vivienne Patton

John Simson

William Taylor

Ex officio

Christopher Kendall

Boyd Sarratt, Manager

Upcoming Concert

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.

TORU TAKEMITSU – *Quatrain II*

BRIGHT SHENG – *My Song*

TAKASHI YOSHIMATSU – *Airisha*

* * *

CHINARY UNG – *Khse Buon*

MICHIO KITAZUME – *Side by Side*

WANG JIE – *A Silence Older Than Love*

**The 21st Century Consort gratefully acknowledges the generous support
of the Friends of the 21st Century Consort:**

Therese Arcole
James F. Bleakley, Jr. &
Alyce Rideout
Beatrice Bobotek
David Bragunier &
Sara Stern
Marie & Joe Canny
Shirley Cherkasky
Nancy Dalzell
Dennis Deloria &
Suzanne Thouvenelle
Diane Epperson
Freddie Mac employee
giving
David Froom & Eliza Garth
James & Jo Ann Gillula
Michael Greene
Stefanie Greene
Gloria Shaw Hamilton
Michael Hamilton &
Myung Nam
Maija Hay

Winslow & Francine
Hayward
Carol Herwig &
George Morgan
Courtney Howland &
Michael Singer
Laurie Ironside &
Jay Szlamowicz
Christopher Kendall &
Susan Schilperoort
Jeanne Krohn & Bob Wade
Harald & Nancy Kingsbury
Leuba
Rev. Jeanne MacKenzie
Sherry & Wilbert Mahoney
Anthony Manzo &
Rachel Young Manzo
Dorothy Marschak
Janice & Andrew Molchon
Eugene O'Brien
Victoria O'Reilly
Patricia Orend
Lambert & Jan Orkis

Vivienne Patton
Hunt Prothro, Jr.
Keith Roberts &
Diane Epperson
Albert & Mary Salter
Boyd Sarratt &
Lisa Emenheiser
Morris Schapiro
Bob & Carol Schwartz
David & Sylvia Silver
Murray Spalding
Movement Arts
James Stern &
Audrey Andrist
William W. & Sue Taylor
Doris Tennyson
Tom & Liz Wehr
James Willey
Katherine Williams
Derek Yale
Wendel Yale &
Louise Seirmarco

Compiled February 2015

