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Smithsonian American Art Museum Presents

21st CENTURY CONSORT

November 7, 2015

Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass

Paul Cigan, clarinet

Lisa Emenheiser, piano

Dan Foster, viola

Eliza Garth, piano

Lee Hinkle, percussion

Teresa Ling, violin

Deanne Meek, mezzo soprano

James Nickel, French horn

Susan Robinson, harp

Sara Stern, flute

Nick Stovall, oboe

Rachel Young, cello

Mark Huffman, recording engineer

Saturday, November 7, 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 2015 - 2016 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.

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Compiled October 2015

21st Century Consort

Founded in 1975 and presenting its first public concert in the Lincoln Gallery of the then-National Gallery of Fine Arts—now the Smithsonian American Art Museum (SAAM)—the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978, performing for many years at the Hirshhorn Museum and Sculpture Garden. In its annual series at SAAM, where it is ensemble-in-residence, 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 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 and soloists from Washington, D.C. and elsewhere. In addition to its many recordings of contemporary American music, 40 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

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Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall, David Froom, Stephen Jaffe

Program

Beyond Beauty

Fantasy Dances

David Froom

I. Stomp

II. Ritual Dance

III. Jump

Mr. Cigan, Mr. Foster, Ms. Garth, Mr. Hinkle, Mr. Kendall,
Ms. Ling, Ms. Stern, Ms. Young

In Manus Tuas

Caroline Shaw

Ms. Young

Roman Canticle

Nicholas Maw

Mr. Foster, Ms. Meek, Ms. Robinson, Ms. Stern

INTERMISSION

The Old King's Lament

Nicholas Maw

Mr. Barber

Homage to the Breath

Stephen Jaffe

I. Running Pulse

II. Ostinato Elegaic

III. Homage to the Breath

Mr. Barber, Mr. Cigan, Ms. Emenheiser, Mr. Foster, Mr. Hinkle,
Mr. Kendall, Ms. Ling, Ms. Meek, Mr. Nickel, Ms. Stern, Mr. Stovall,
Ms. Young

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

Program Notes and Texts

Fantasy Dances

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, including the Louisville, Seattle, Utah, League/ISCM, and Chesapeake Symphony Orchestras, The United States Marine and Navy Bands, the Chamber Music Society of Lincoln Center, Boston Musica Viva, the New York New Music Ensemble, the Haydn Trio Eisenstadt, and the Aurelia Saxophone Quartet, and frequently by the 21st Century Consort. His music has been heard in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, New Zealand, and Australia, and is published by the American Composers Alliance and available on CD on the Bridge (a recording by the 21st Century Consort), Navona, New Dimensions, Naxos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and Altissimo labels.

Mr. Froom has been honored by 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 (five 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. His biography is included in Groves. He serves on the boards of directors for the American Composers Alliance, the 21st Century Consort, and the New York New Music Ensemble. He has taught at the University of Utah, the University of Maryland–College Park, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

The composer writes:

Fantasy Dances (in three movements, altogether lasting about thirteen minutes) reflects my fascination with the diminishing gaps between various styles of music—both within the “modern classical music” community and in the wider world generally. I revel in

Future Programs

The Passion of Scrooge ■ DECEMBER 5, 2015

PAUL SCHOENFIELD – *Six Improvisations on Hassidic Melodies*
BELA BARTOK – *Romanian Christmas Carols*

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

Crosscurrents ■ FEBRUARY 6, 2016

JOHN ADAMS – *Hallelujah Junction*
LUCIANO BERIO – *Circles*

EUGENE O'BRIEN – *Close Harmony*
BELA BARTOK – *Sonata for Two Pianos and Percussion*

Icons ■ MARCH 12, 2016

CHARLES IVES – *Largo*
ANDREA CLEARFIELD – *Convergence*
GEORGE CRUMB – *Voice of the Whale*

JAMES PRIMOSCH – *Icons*
JOSEPH SCHWANTNER – *Sparrows*

Imaginary Landscapes ■ APRIL 30, 2016

STEPHEN ALBERT – *Sun's Heat*
JOHN CAGE – *Imaginary Landscapes II*
PAUL SCHOENFIELD – *Café Music*

SHULAMIT RAN – *Mirage*
DANIEL THOMAS DAVIS – *To Canaan's Fair and Happy Land*
STEPHEN ALBERT – *Flower of the Mountain*

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soloist in concertos of Vaughan Williams, J.S. Bach, Jean Francaix, and Vivaldi with that ensemble. Stovall has taught and performed at the Aspen Music Festival and School, Indiana University, the Interlochen Center for the Arts, and the Round Top Festival-Institute in Texas. He is a former faculty member of the Bard College Conservatory of Music and currently teaches at the Catholic University of America, as well as in the National Symphony's Youth Fellowship Program and Summer Music Institute. After completing studies at the Interlochen Arts Academy with Daniel Stolper, he earned degrees at the Cleveland Institute of Music and The Juilliard School as a student of John Mack, Elaine Douvas, and Nathan Hughes.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a diverse musical background to her work, ranging from 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.

a world where the new can embrace any aspect of a readily available past. The notion, suggested throughout the century just concluded, that we American composers might find a “third stream” of music, halfway-way between jazz and classical music, has been broadened to what some might see as a beautiful and expansive lake (others might see a vast swamp), where everything and anything is available to the composers searching for an effective means of expression. Personally, while I embrace a wide range of musical interests, I do so while favoring internally and contextually consistent, continuously developing music, with an inclusive harmony that spans both tonal and modernist languages.

Many kinds of music (including jazz and pop) lend their spirits to the melodies, harmonies, voicings, orchestration, phrasing, and rhythms of *Fantasy Dances*. The first movement's title, “Stomp,” refers both to the medieval *estampie*, a stamping, round dance with refrains, and to the stomp, a jazz dance with strong rhythmic drive and repetition. In “Stomp”, which has a sharply marked rhythmic surface that gives the work its considerable momentum, the music begins with a first statement of a refrain, and then features, along the way, prominent repetition (sometimes considerably varied) of motives, phrases, and sections. Thus, while I doubt that this work could be understood in strict terms as either an *estampie* or a stomp, formally and spiritually (as a “fantasy dance”) it is both. In the second movement, the slow and somber “Ritual Dance,” I had in mind the ways that we sometimes face feelings of deep sadness and tragic loss through the comfort of age-old rituals, and I tried to evoke both the tragedy and the comfort in the music. The last movement's title, “Jump,” does not refer to any specific dance, though we do use the term to refer to lively and joyous dancing (as in the phrase, “the joint was jumping”). It begins with a very short, quick-footed motive, lifted almost verbatim from be-bop jazz, that spins itself out into a four-phrase refrain. The refrain appears at three spots across the movement, and in between we hear much lively and “jumping” music.

Fantasy Dances was commissioned by a group of this audience's members in honor of the 21st Century Consort's 25th anniversary season (2000-2001). It is dedicated with great affection to this audience and these performers.

Caroline Adelaide Shaw is a New York-based musician appearing in many different guises. Trained primarily as a violinist from an early age in North Carolina, she is a Grammy-winning singer in the cross-over vocal group *Roomful of Teeth* and in 2013 became the youngest-ever winner of the Pulitzer Prize for Music, for her enigmatic composition *Partita for 8 Voices* (also nominated for a Grammy for Best Classical Composition). She will make her solo violin debut in 2015 with the Cincinnati Symphony (MusicNOW). She was the inaugural musician in residence at Dumbarton Oaks in the fall of 2014, and she will be the Composer in Residence for two years (through 2016) with Vancouver's Music on Main. Ms. Shaw has also performed with ACME (American Contemporary Music Ensemble), the Trinity Wall Street Choir, Alarm Will Sound, the Mark Morris Dance Group Ensemble, the Knights, Victoire, the Yehudim, and many others (and she has appeared incognito as a backup singer and violinist on Saturday Night Live with Paul McCartney, on Letterman with National, on the Tonight Show with the Roots). Ms. Shaw was virtually unknown as a composer before the Pulitzer announcement in 2013, having written only a handful of pieces. While committed to maintaining a busy freelance career as a violinist and singer, performing primarily contemporary classical music, she has taken commissions to create new work for the Carmel Bach Festival, the Cincinnati Symphony, the Guggenheim Museum (FLUX Quartet), The Crossing, and the Brooklyn Youth Chorus. Other personal projects include the development of an evening-length theater work, *Ritornello*, and a slowly-evolving ambient electronic album. Ms. Shaw studied for fifteen years with Suzuki violin pedagogue Joanne Bath before working with Kathleen Winkler at Rice (B.M. violin) and Syoko Aki (M.M. violin) at Yale, and she is currently a doctoral candidate in composition at Princeton. She has been a Rick Goliard Fellow (busking and fiddling in Sweden) and a Yale Baroque Ensemble fellow, and she was a recipient of the infamous Thomas J. Watson Fellowship, to study historical formal gardens and live out of a backpack for a year. As a teenager, she spent a life-changing summer playing chamber music at Kinhaven Music School in Vermont, which is probably why she would prefer to perform barefoot whenever possible.

The composer writes:

in manus tuas is based on a 16th century motet by Thomas Tallis. While there are only a few slices of the piece that reflect exact harmonic changes in Tallis's setting, the motion (or lack of) is in-

the Dallas Symphony, the Florida Orchestra, the Southeast Iowa Symphony Orchestra, and the New England Conservatory Symphony Orchestra. Mr. Nickel has participated in the Stellenbosch International Chamber Music Festival in Stellenbosch, South Africa; the Music in the Mountains festival in Durango, CO; the Sun Valley Summer Symphony in Idaho; the National Repertory Orchestra; the Spoleto festival; the American Wind Symphony; the Texas Music Festival; and the Sarasota Music Festival. In addition to performing, Mr. Nickel is on faculty at both Catholic University in Washington, D.C., and, as of fall 2011, George Mason University in Fairfax, VA.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, DC areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

SARA STERN, a Washington, DC 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.

NICHOLAS STOVALL has been principal oboe of the National Symphony Orchestra since September 2008, and made his solo debut with the orchestra in December 2014. He has also performed as guest principal oboe with the San Francisco Symphony Orchestra. In addition to regular appearances with the Kennedy Center Chamber Players, Stovall has frequently collaborated with pianist Christoph Eschenbach in chamber music performances. He is a member of the Washington-based Eclipse Chamber Orchestra and has been featured as

and Biochemistry from Yale University and a Master's degree in Performance from Eastman School of Music. Her teachers have included Paul Kantor, Donald Weilerstein, and Carmel Kaine.

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 in New York, Washington Opera, Los Angeles Opera, Vancouver Opera, Canada, Teatro Colon, Buenos Aires; and many more. 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. 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.

JAMES NICKEL, French horn, has served as third horn with the National Symphony Orchestra since 2008. Previously, he was the Assistant Principal Horn with the Dallas Symphony Orchestra, and Associate Principal Horn with the Montreal Symphony Orchestra. He has also served as guest Principal Hornist with the Orpheus Chamber Orchestra on their European tour in 1998, and performed with the orchestras of Houston, Detroit, Fort Worth, Rhode Island, and the Boston Philharmonic. He can be heard on recordings by the National, Dallas, Detroit, and Montreal symphonies, and also with his horn colleagues from the Dallas and Houston symphonies on their Crystal records CD *Texas Horns*. Mr. Nickel has been featured as a soloist with the National Symphony,

tended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut. *in manus tuas* was written in 2009 for cellist Hannah Collins, for a secular solo cello comp-line service held in the dark, candlelit nave.

Roman Canticle

Nicholas Maw

Nicholas Maw (1935 - 2009) was a student of Lennox Berkeley at the Royal Academy of Music from 1955 -1958. His generation of composers broke away from the conservative styles of traditional English idioms to discover twelve-tone techniques and serialism. Maw's earliest works reveal his interest in this approach, as does his decision to study privately in France with the Schoenberg pupil Max Deutsch while there officially on a French government scholarship to study with Nadia Boulanger.

It came as something of a surprise, then, when Maw fulfilled a BBC composition for the 1962 Proms with *Scenes and Arias* (a setting of twelfth-century texts for three sopranos and orchestra), filled with ecstatically songful writing, clearly derived from the native tradition, but enriched with extended harmonic structures that suggested a complex tonality quite different from the total chromaticism of the Second Viennese school. This made his music—highly personal and individual as it is—very difficult to pigeonhole stylistically.

In 1991 Simon Rattle, then the conductor of the City of Birmingham Symphony Orchestra, insisted, as a condition of the renewal of his recording contract with EMI, that he be allowed to record Maw's *Odyssey*, a ninety-minute orchestral score written for the BBC's Promenade Concerts in 1987. One would be hard-pressed to think of any abstract orchestral work of that scope since the time of Mahler. The recording was a surprise success, and it brought Maw to the attention of a far wider audience than he had previously enjoyed, casting attention on his other works as well. (When the British magazine *Gramophone*, one of the world's most highly regarded record review publications, celebrated its seventieth anniversary, the editors chose what were in their view the seventy most significant recordings of that period—and Maw's *Odyssey* was the only work by a living composer on the list).

Following *Scenes and Arias*, Maw continued on that path, composing voluptuous music that did not turn its back on the traditions of the

past, even as it projects the composers' own personal vision. Along with a body of passionate instrumental music (such as the remarkable *Life Studies* for fifteen stringed instruments), he produced a substantial body of music for voice, ranging from the song cycle *The Voice of Love* for mezzo-soprano and piano, which received its U.S. premiere by the 21st Century Consort in 2009, to a three-act opera, *The Rising of the Moon*, composed for Glyndebourne, and the elegant tribute to Italian love poetry, *La Vita Nuova*, recorded for ASV by the Consort.

In 2002 an opera, *Sophie's Choice*, based on William Styron's novel, was commissioned by BBC Radio 3 and the Royal Opera House, Covent Garden. It was premiered at the Royal Opera House under the direction of Sir Simon Rattle, and afterwards received a new production by stage director Markus Bothe at the Deutsche Oper Berlin and the Volksoper Wien, and had its North American premiere by the Washington National Opera in October 2006 with Mezzo-soprano Angelika Kirchschlager, in the title role. Maw also prepared a concert suite for orchestra based on the music.

From 1998 until 2008, Nicholas served on the faculty of the Peabody Institute at Johns Hopkins University, where he taught composition. He had previously served on the faculties of Yale University, Bard College, Boston University, the Royal Academy of Music, Cambridge University, and Exeter University. Having emigrated to the U.S. to be with artist Maija Hay in 1984, he was a resident of Washington, DC, and died at his home there on May 19, 2009 at age 73.

Tonight, we celebrate what would have been Nicholas' 80th birthday on November 5th. In addition to his international significance as a composer of enormously expressive, important music, Nicholas was a dear friend and colleague to the Consort, serving on its board for many years, extending a generosity, characteristic of the depth of feeling and sheer number of notes in his compositions, to his younger composer colleagues and to the ensemble itself. We miss Nicholas and treasure the opportunity to revisit him often through his inimitable music.

Roman Canticle, for mezzo-soprano, flute, viola, and harp, was written on a commission from the English chamber music group the Nash Ensemble for their 25th anniversary year in 1989; the composer chose the same instrumental combination, now a favored chamber music scoring, that Debussy had initiated in his 1917 *Sonata*. The text of the work is Robert Browning's "Two in the Campagna" which Maw had first en-

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 is currently dean emeritus and member of the faculty at the University of Michigan School of Music, Theatre & Dance. During his ten years as dean (the current U-M limit), he was responsible for establishing the University of Michigan Gershwin Initiative, for re-instituting international touring, for the funding and design of a \$30M expansion/renovation of the music building, and for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his work with 21st Century Consort, in 1977 he founded the Folger Consort, in residence at the Folger Shakespeare Library, and is its co-director and lutenist. Mr. Kendall served as Director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development at the School and its move to the Clarice Smith Performing Arts Center. Associate Conductor of the Seattle Symphony from 1987 to 1992 and Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts from 1993 to 1996, Mr. Kendall has guest conducted many orchestras and ensembles in repertoire from the 18th to the 21st centuries. His recordings can be heard on the Bridge, Bard, Delos, Nonesuch, Centaur, ASV, Arabesque, Innova, and Smithsonian Collection labels.

TERESA LING, violin, has performed at Garth Newel Music Center since 1998 and serves as resident violinist and Co-Artistic Director. She has served on the faculties of the Washington Conservatory, University of the Pacific, University of Nevada-Las Vegas, University of South Dakota, and Augustana (South Dakota), Northwestern (Iowa) and Dordt Colleges, and has been a member of the Dakota String Quartet, Mariposa Piano Trio, and the Aurelian Trio. Additionally, she has performed and taught at the Adriatic Chamber Music Festival (Italy), the San Diego Chamber Music Workshop, and the Las Vegas Music Festival. Her awards and prizes include an Artist Fellowship from the South Dakota Arts Council, the Winnifred Small Solo Prize in London, and a Rotary Fellowship resulting in an Advanced Diploma from London's Royal Academy of Music. She has a Bachelor's degree in Molecular Biophysics

a founding member of Opus 3 Trio. Additionally, she was featured on national television as an expert artist commentator and performer in the PBS documentary “Exploring Your Brain,” in which she performed Ginastera’s *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. A committed teacher, Ms. Emenheiser holds a private studio in her home. She has recorded for Bridge, Decca, Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Jubal House labels.

DANIEL FOSTER, viola, has had a varied career encompassing orchestral, chamber and solo playing, as well as teaching. After winning the First Prize in both the William Primrose and Washington International Competition, 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.

ELIZA GARTH, piano, has performed and recorded in the US, Europe, and Asia, championing some of the most demanding works in the repertoire, including that of the present day. Since graduating from the Juilliard School Ms. Garth has performed over 200 new works, many of them written for her. Among these is *Gradualia*, a piano concerto by the American composer Scott Wheeler. Ms. Garth performed the world premiere of *Gradualia* at the 2006 Alba Music Festival, and the American premiere at the 2006 River Concert Series in Maryland. Ms. Garth has recorded the complete piano works of the Pulitzer Prize-winning composer Donald Martino on two nationally acclaimed CDs for the Centaur label. The first of these was included in a *New York Times* survey of its own music critics’ favorite recordings of music written since 1945. Both discs received grants from the Mary Flagler Cary Charitable Trust; the second also received funding from the Aaron Copland Fund for Music. Ms. Garth’s other recordings are available on the CRI, Opus One, and Arabesque labels. Her performances have been heard on the BBC Radio 3, WQXR and WNYC in New York, Radio de la Suisse Romande in Geneva, and WGUC in Cincinnati. She has been recognized twice by the Maryland State Arts Council with the Individual Artist Award.

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

countered in a reading by Sir John Gielgud that deeply impressed him. He later visited Italy and, like the Brownings a century earlier, he fell in love with the Roman Campagna, the countryside surrounding the capital. The poem deals with the intangibility of human love, the “infinite passion and the pain of finite hearts that yearn.” He dedicated the work to his daughter Natasha and her husband Paul for their wedding anniversary.

Two in the Campagna

I
I wonder do you feel to-day
As I have felt since, hand in hand,
We sat down on the grass, to stray
In spirit better through the land,
This morn of Rome and May?

II
For me, I touched a thought, I know,
Has tantalized me many times,
(Like turns of thread the spiders throw
Mocking across our path) for rhymes
To catch at and let go.

III
Help me to hold it! First it left
The yellowing fennel, run to seed
There, branching from the brickwork’s cleft,
Some old tomb’s ruin: yonder weed
Took up the floating weft,

IV
Where one small orange cup amassed
Five beetles,—blind and green they grope
Among the honey-meal: and last,
Everywhere on the grassy slope
I traced it. Hold it fast!

V

The champaign with its endless fleece
 Of feathery grasses everywhere!
 Silence and passion, joy and peace,
 An everlasting wash of air—
 Rome's ghost since her decease.

VI

Such life here, through such lengths of hours,
 Such miracles performed in play,
 Such primal naked forms of flowers,
 Such letting nature have her way
 While heaven looks from its towers!

VII

How say you? Let us, O my dove,
 Let us be unashamed of soul,
 As earth lies bare to heaven above!
 How is it under our control
 To love or not to love?

VIII

I would that you were all to me,
 You that are just so much, no more.
 Nor yours nor mine, nor slave nor free!
 Where does the fault lie? What the core
 O' the wound, since wound must be?

IX

I would I could adopt your will,
 See with your eyes, and set my heart
 Beating by yours, and drink my fill
 At your soul's springs,—your part my part
 In life, for good and ill.

X

No. I yearn upward, touch you close,
 Then stand away. I kiss your cheek,
 Catch your soul's warmth,—I pluck the rose
 And love it more than tongue can speak—
 Then the good minute goes.

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 SAAM 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 Breeden 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 25 years. A native of Washington, D.C., Ms. Emenheiser began her piano studies at the age of four and made her debut at the age of seventeen performing the Grieg *Piano Concerto* with the Baltimore Symphony Orchestra and the "President's Own" United States Marine Band. She has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and many Washington, D.C. venues, and 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 soloists at Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival, and NSO's *Composer Portrait: Mozart*. An established chamber musician, she has collaborated with some of the world's finest soloists, and has performed across the United States and in Europe with concerts in London, Manchester, Berne, Haifa, Nice, Mexico City, Zagreb and Ljubljana. She has also performed in numerous summer music festivals, including Aspen, Hidden Valley, Strings in the Mountains, Penn-Alps, Garth Newell and Masterworks. Her extensive orchestral performances include tours with the NSO in Europe and in multiple American residencies. An avid performer of contemporary music, Ms. Emenheiser is pianist for the 21st Century Consort and

Looking Deeply, Healing [Third movement text]

- | | |
|---|--|
| 1. Knowing I will get old, I breathe in.
Knowing I can't escape old age, I breathe out | Getting old
No escape |
| 2. Knowing I will get sick, I breathe in.
Knowing I can't escape sickness, I breathe out. | Getting sick
No escape |
| 3. Knowing I will die, I breathe in.
Knowing I can't escape death, I breathe out. | Dying
No escape |
| 4. Knowing one day I will have to abandon all
that I cherish today, I breathe in.
Knowing I can't escape having to abandon all
that I cherish today, | Abandoning what
I cherish
No escape
I breathe out. |
| 5. Knowing that my actions are my only belongings,
I breathe in,
Knowing that I can't escape the consequences of my
actions, I breathe out. | Actions true
belongings
No escape from
consequences |
| 6. Determined to live my days deeply in mindfulness,
I breathe in.
Seeing the joy and benefit of living mindfully,
I breathe out. | Living mindfully

Seeing joy |
| 7. Vowing to offer joy each day to my beloved,
I breathe in.
Vowing to ease the pain of my beloved,
I breathe out. | Offering joy

Easing pain |

Text from Thich Nhat Hanh "The Blooming of A Lotus." © 1993 by Thich Nhat Hanh.
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About the Artists

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-

XI
Already how am I so far
Out of that minute? Must I go
Still like the thistle-ball, no bar,
Onward, whenever light winds blow,
Fixed by no friendly star?

XII
Just when I seemed about to learn!
Where is the thread now? Off again!
The old trick! Only I discern—
Infinite passion, and the pain
Of finite hearts that yearn.

—Robert Browning

The Old King's Lament

Nicholas Maw

Composed as the test piece required of participants in the 1982 Isle of Man International Double Bass Competition, *The Old King's Lament* is at once a technical tour-de-force for the soloist, who creates the very voice of the title character in his performance, and a highly expressive interpretation of the character and personality of the "old king." It is a dramatic study in contrasts, and of disintegration, with three very different kinds of music depicting varying states of mind.

The composer writes:

This piece is a portrait in music of the character of King Lear. It is prefaced by some lines from the play:

"...A poor, infirm, weak, and despised old man...
...my cue is a villainous melancholy, with a sign like Tom o' Bedlam...
Blow, winds, and crack your cheeks! Rage! Blow!"

Taking my cue from these lines (not all of them spoken by Lear), I have attempted to portray the king's melancholy and awareness of his own fate: the canto-like theme heard at the beginning, his sudden outbursts of rage (the *agitato* repeated-note music), the rough stamping motive that frequently interrupts the main flow of the music, the eerie end of the piece, and the frequent sense of dislocation throughout. All these elements are developed and juxtaposed throughout the piece not, as is often the case, to achieve closer integration, but rather to emphasize ever more strongly their opposing characteristics.

Homage to the Breath

Stephen Jaffe

Stephen Jaffe's music has been featured at major concerts and festivals including the Nottingham, Tanglewood, and Oregon Bach Festivals, and performed throughout the U.S., Europe and China by ensembles including the R.A.I. of Rome, Slovenska Filharmonia (Slovenian Philharmonic), the National Symphony, the San Francisco, North Carolina and New Jersey Symphonies, Berlin's Spectrum Concerts, London's Lontano and many others. Bridge Records has issued three discs of the composer's music, including David Hardy's recording of the *Concerto for Cello* and orchestra introduced by the National Symphony, Leonard Slatkin, conducting, and *Homage to the Breath* with the 21st Century Consort. Other premieres have included *Cut Time*, also by Leonard Slatkin and the National Symphony, and two orchestral works written for the North Carolina Symphony: *Poetry of the Piedmont*, and *Cithara mea (Evocations): Spanish Music Notebook for Orchestra*, based on Spanish Renaissance music.

Recent chamber works include group concertos such as the *HIP Concerto (Chamber Concerto No. 3)*, for a consort of period or modern instruments, and *Light Dances (Chamber Concerto No. 2)* written for Philadelphia's Network for New Music. Three string quartets are in the repertoire of the Ciompi, Miami, and Borromeo Quartets. Jaffe has been the recipient of numerous awards for his composition, including the Rome Prize, Kennedy Center Friedheim Award, Brandeis Creative Arts Citation, and fellowships from Tanglewood, the National Endowment for the Arts, and the Guggenheim Foundation. Bridge's recording of the *Concerto for Violin and Orchestra* received the Koussevitsky International Recording Award; in May, 2012, Jaffe was elected to membership in the American Academy of Arts and Letters. He is the Mary D.B.T. Semans Professor of Music Composition at Duke. Together with Scott Lindroth, Jaffe directs Duke's contemporary music concert series *Encounters: with the Music of Our Time*, and works with an inventive and gifted group of young composers.

The composer writes:

Homage to the Breath was created for the 21st Century Consort, Christopher Kendall, director, in honor of the ensemble's twenty-fifth anniversary. Its three movements are entitled *Running Pulse*, *Ostinato Elegiaco* and *Homage to the Breath*. Subtitled *Instrumental and Vocal Meditations*, the first two movements are instrumental, and in the third, the ensemble is joined by a mezzo-soprano.

In each movement, breath is evoked, poetically speaking. In the first, the breath is *running pulse*. Besides music, metaphorical images also occurred to me: *the pulse that runs* and *running pulse; getting into a groove, coming out into a clearing, equilibrium, disequilibrium*. The ensemble's music is by turns exuberant and rhythmically driven, reflective and exalted. The full group is featured, with extended roles for solo instruments.

In *Ostinato elegiaco* — written in memory of my mother, Elizabeth B. Jaffe — the theme of breath signifies both vigil and elegy. An *ostinato* is a repeating pattern. The important instruments as the movement opens are a harmonica, playing a very lonely, wistful chord; the piano, which sounds a little as if Schubert were playing the blues; and a rattle, always a little out of step with the music the piano is playing. Later, the more plaintive voices of oboe, flute, horn, and strings are heard more prominently as the elegy becomes more liquid; the recurring rattle disappears and the music enters other territory. Finally the movement evaporates into its quiet conclusion, again featuring the percussion, this time in bent tones of the vibraphone, like the sound of mourning doves.

The text for the third movement, *Homage to the Breath*, is an actual meditation exercise drawn from the Buddhist master Thich Nhat Hanh's book, *The Blooming of a Lotus*, entitled, "Looking Inward, Healing." I was inspired to set the text not really as music for meditating, but as a kind of vocalise. There is affirmation here striking a tone I was striving for, as if in response to the previous two movements. It's not a bell, but the beautiful timbre of steel drums that begin the movement. The mezzo-soprano's lyrical vocalise is accompanied by the full ensemble, whose music is invented out of motives heard earlier in the piece.

Homage to the Breath is scored for ten players: flute (doubling piccolo), oboe (doubling on harmonica in the second movement), clarinets in A and Bb, horn, percussion (playing some twenty different instruments), piano, violin, viola, cello, and bass, plus the vocalist. The first performance took place at the Hirshhorn Museum, Washington, D.C. with mezzo-soprano Milagro Vargas joining the 21st Century Consort under Christopher Kendall's direction.

Homage to the Breath was commissioned by the Barlow Endowment for Music Composition, Brigham Young University. It has been recorded by the 21st Century Consort on Bridge 9255.