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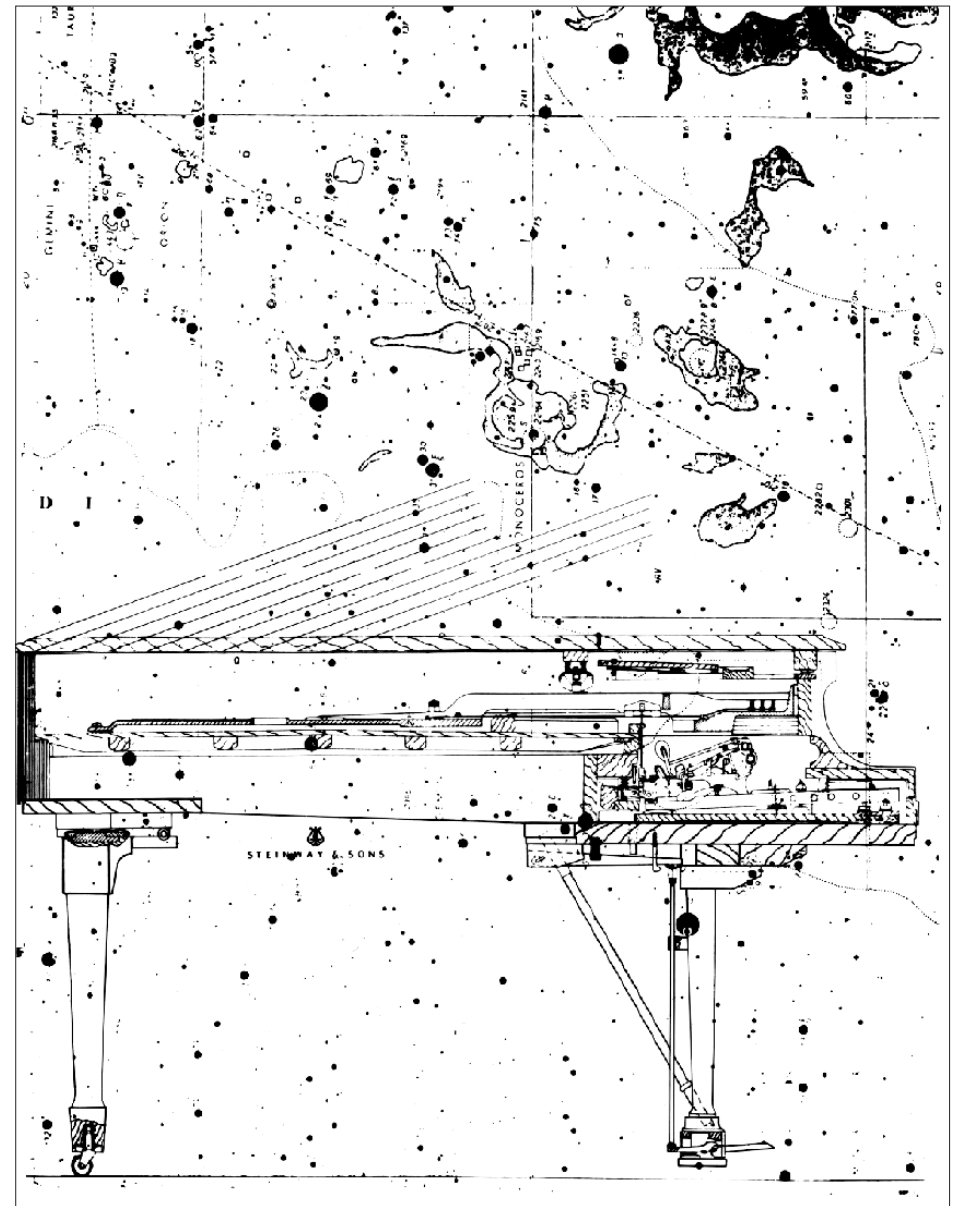
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Compiled November 2015



Smithsonian American Art Museum Presents
21st CENTURY CONSORT

December 5, 2015

Nan Tucker McEvoy Auditorium
 Smithsonian American Art Museum

Smithsonian American Art Museum
presents

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, violin
Richard Barber, double bass
Paul Cigan, clarinet
Lisa Emenheiser, piano
Dan Foster, viola
Laurel Ohlson, French horn
Susan Robinson, harp
William Sharp, baritone
Sara Stern, flute
Jane Stewart, violin
Danny Villanueva, percussion
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, December 5, 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, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

Future Programs

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*

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



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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.

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.

Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall, Jon Deak

Program

The Passion of Scrooge

Six Improvisations on Hassidic Melodies

Paul Schoenfield

Twenty Romanian Christmas Carols

Bela Bartok

I. Ufaratsta

Romanian Christmas Carols (set #1)

II. Achat Sha'alti

III. Vah'hi Vishurun Melech

IV. Kozatske

Romanian Christmas Carols (set #2)

V. Nigun

VI. Rikud

Ms. Emenheiser, Ms. Stern

INTERMISSION

The Passion of Scrooge, or A Christmas Carol

Jon Deak

Ms. Adkins, Mr. Barber, Mr. Cigan, Ms. Emenheiser, Mr. Foster,

Mr. Kendall, Ms. Ohlson, Ms. Robinson, Mr. Sharp, Ms. Stern,

Ms. Stewart, Mr. Villanueva, Ms. Young

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

Program Notes

Six Improvisations on Hassidic Melodies Paul Schoenfield

Paul Schoenfield, a native of Detroit, began playing the piano at age six and wrote his first composition the following year. In addition to studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin, he holds an undergraduate degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. He held a teaching position in Toledo, Ohio, lived on a kibbutz in Israel and was a free-lance composer and pianist in the Minneapolis-St. Paul area before moving to Cleveland and later to Ann Arbor, Michigan. He is currently on the composition faculty at the School of Music, Theatre & Dance at the University of Michigan.

Mr. Schoenfield has received numerous commissions and grants from the NEA, the Ohio Arts Commission, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School—for its centennial—and many other organizations and individuals.

Although he now performs less frequently, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. His recordings as a pianist include the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and the New World labels. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew.

The composer writes:

I was introduced to Hassidic music in 1985, having been given a book of Hassidic melodies and asked to provide dinner music for a synagogue banquet. The tunes—some ecstatic, others reflective—enchanted me; being absorbed in them eventually led to the composition of a piano suite, “Six Improvisations on Hassidic Melodies.” Although three of the movements are based on Biblical texts, much Hassidic song is wordless, employing only vocalized syllables. This is because according to the Hassidic Rebbes, melody was of primary significance; it was the melody that brought one to the heights of ecstasy and true religious fervor.

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.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

DANNY VILLANUEVA, percussion, is a freelance percussionist/drummer who performs and teaches in the Washington, D.C. area. He has performed with the National Symphony Orchestra, the Annapolis Symphony, the Richmond Symphony, the Florida Orchestra, the 21st Century Consort, the Folger Consort, the New York Festival of Song, The Master Chorale of Washington, The Washington Chorus, and The Alexandria Symphony. Danny has had the privilege of working under some of the world’s leading conductors including Mstislav Rostropovich, Christoph Eschenbach, Yannick Nezet-Seguin, Leonard Slatkin, Michael Stern, Roberto Minczuk, Iván Fischer, André Previn, Hugh Wolff, Lorin Maazel, JoAnn Falletta, Mark Elder, and Hans Graf. Career highlights include performing in Carnegie Hall with the National Symphony Orchestra and performing with Stevie Wonder at the Library of Congress. With various groups and ensembles he has performed at the Kennedy Center, Disney Hall, Carnegie Hall, Blues Alley, Lincoln Center, Arena Stage, and Ford’s Theatre. Internationally he has performed in Spain, Russia, Italy, and Korea with various ensembles. He has shared the stage with Stevie Wonder, Josh Groban, Ben Folds, John Mayer, The Civil Wars, Phillip Phillips, Quincy Jones, Yo Yo Ma, Smokey Robinson, Idina Menzel, Chris Botti, Branford Marsalis, Morgan Freeman, NAS, and Dave Brubek.

tional Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently Vice-President of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

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.

WILLIAM SHARP, baritone, has made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's *Liederkreis Op. 39* with pianist Vladimir Feltsman, and Beethoven's *An die Ferne Geliebte* with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records, and his recording of Leonard Bernstein's final major work, *Arias and Barcarolles*, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

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.

There is a philosophy behind Hassidic music quite distinct from traditional Western or synagogue music. Hassidism regarded the expression of exuberant joy and union with God as primary religious duties. The intangible facets of music were recognized as higher worlds, and one finds expressions such as "Song is the soul of the universe," "Impurity knows no song, because it knows no joy," and "Music originates from the prophetic spirit with the power to elevate one to prophetic inspiration." Not surprisingly, in modern times the significance of these melodies is such that they are becoming a form of religious exercise, even when not joined to the set occasions of religious service or joyous gatherings.

In 1989 Carol Wincenc collaborated with me on a flute concerto that eventually became "Klezmer Rondos." An upcoming recording of this piece left five vacant minutes on the projected CD, so I arranged the first two of the "Improvisations" for flute and piano. Eventually, in 2005, with Carol's urging, the suite containing all six was completed.

- I. Ufaratsta: And you shall spread forth to the west and to the east, to the north and to the south. (Genesis 27:14)
- II. Achat Sha'alti: One thing I ask from the Lord, one thing I desire—that I may dwell in the house of the Lord all the days of my life, to behold the pleasantness of the Lord and to meditate in His Temple. (Psalm 27:4)
- III. Vay'hi Vishurun Melech: And He was King in Jeshurun. (Deuteronomy 33:5)
- IV. Kozatzke: Cossack Dance
- V. Nigun: Melody
- VI. Rikud: Dance

Romanian Christmas Carols

Bela Bartok

Through his far-reaching endeavors as composer, performer, educator, and ethnomusicologist, Béla Bartók emerged as one of the most forceful and influential musical personalities of the twentieth century. Born in Nagyszentmiklós, Hungary (now Romania), on March 25, 1881, Bartók began his musical training with piano studies at the age of five, foreshadowing his lifelong affinity for the instrument. Following his graduation from the Royal Academy of Music in 1901 and the composition

of his first mature works — most notably, the symphonic poem *Kossuth* (1903) — Bartók embarked on one of the classic field studies in the history of ethnomusicology. With fellow countryman and composer Zoltán Kodály, he traveled throughout Hungary and neighboring countries, collecting thousands of authentic folk songs. Bartók's immersion in this music lasted for decades, and the intricacies he discovered therein, from plangent modality to fiercely aggressive rhythms, exerted a potent influence on his own musical language.

In addition to his compositional activities and folk music research, Bartók's career unfolded amid a bustling schedule of teaching and performing. The great success he enjoyed as a concert artist in the 1920s was offset somewhat by difficulties that arose from the tenuous political atmosphere in Hungary, a situation exacerbated by the composer's frank manner. As the specter of fascism in Europe in the 1930s grew ever more sinister, he refused to play in Germany and banned radio broadcasts of his music there and in Italy. A concert in Budapest on October 8, 1940, was the composer's farewell to the country that had provided him so much inspiration and yet caused him so much grief. Days later, Bartók and his wife set sail for America.

In his final years Bartók was beleaguered by poor health. Though his prospects seemed sunnier in the final year of his life, his last great hope—to return to Hungary—was dashed in the aftermath of World War II. He died of leukemia in New York on September 26, 1945.

In 1915 Bartók arranged twenty Romanian Christmas carols and divided them into two Series, each consisting of ten short sections, each of those based on a single tune. Originally, the work was titled *Romanian Colinda Melodies*. The word 'Colinda' refers to peasant songs or carols sung during the Christmas season, usually by a boys' chorus.

The Passion of Scrooge, or A Christmas Carol **Jon Deak**

A prominent instrumentalist, Jon Deak was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works, and has had his music played by Orchestras such as the Chicago Symphony, the National Symphony and the New York Philharmonic. His *Concerto for String Quartet and Orchestra*, "The Headless Horseman," was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings. Mr. Deak's compositions have been performed at music festivals worldwide and by such institutions as the New York Philharmonic, the

mitted 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.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following ten years at the school's helm. Among other accomplishments as dean at Michigan, 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 Albany, Arabesque, ASV, Bard, Bridge, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

LAUREL OHLSON, French horn, has held the position of Associate Principal Horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and Interna-

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 Bredend 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 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 com-

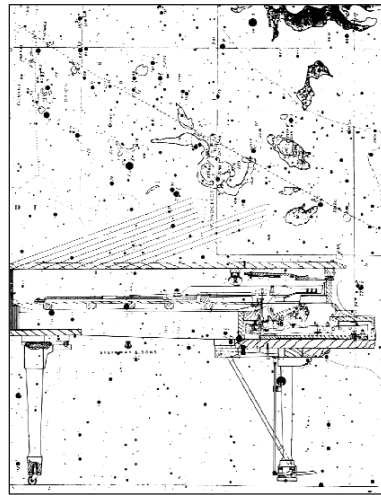
Chicago, National, Minnesota, Cincinnati, Seattle, New Jersey, Atlanta, Colorado, and many other symphony orchestras and chamber groups. His discography includes recent releases on Centaur, CRI, Innova, and Naxos records

In 1995 he founded the Very Young Composers, a national award-winning program, having since gone international in scope, whereby Public School children, age 9-13 have completely composed and orchestrated their own music for the New York Philharmonic, the Colorado Symphony, and ensembles across the country and on four continents. Mr. Deak is the Young Composer Advocate of the New York Philharmonic. He regularly participates in fundraising events to aid symphony orchestras, and has been an outspoken environmentalist and educational advocate. An avid wilderness mountaineer, he has led climbing expeditions into the Canadian Rockies, Alaska and the Himalayas.

The composer writes:

The Passion of Scrooge, or A Christmas Carol is scored for flute, clarinet (doubling bass clarinet), horn, harp, percussion, violin, viola, violoncello, and contrabass. It is the longest of my musical narratives. It also took the longest time in composition. The idea for the project first arose in 1986, partly through the mediation of Christopher Kendall. Later, Jack and Linda Hoeschler approached Christopher and me about rekindling this project; it turned out to be a big piece. As I worked further on it, my point of view changed. I started adapting the original libretto, which was written for me by Isaiah Sheffer, and as I continued to work on the piece, I made more and more changes from the first version, so now the libretto is essentially by me, though it retains some of Isaiah's work, and of course we both based what we did on the Dickens novel. The piece turned out to be a work for baritone and chamber ensemble because I felt that it was best to have just one person up there. I think it works perfectly that way because, in this story, all the characters come out of Scrooge's head—the whole drama takes place within his head. If we had a lot of characters there, it could be didactic: society putting pressure on Scrooge to reform. But this way it's internal, depicting his own struggles. That's why I changed the title to something that sounds rather Dickensian in style.

The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping greedy ways. Although our virtuoso baritone soloist will embody both roles of Scrooge and Marley, various instruments within the ensemble provide close emotional underpinning to specific roles: the contrabass (at times aided by the bass clarinet) to Scrooge's angry, injured self; the cello to Marley; the viola to Bob Cratchit; and so on. The harp embodies the ghost of Christmas Past, the horn as Christmas Present, and spectral strings and effects create the role of Christmas Future. The second act introduces these three ghosts of Christmas who confront Scrooge, provoke his passion, and help him accomplish his increasingly urgent transformation. And finally, then, we can have some urgently needed fun!



The composer offers this information for anyone who is curious about the long-extended process of composition and the possible change of style during that time: roughly the first three minutes of the piece as it stands were composed in 1986, the next ten minutes in 1996, and the remainder of the score in 1997. The music of Scrooge and Marley, those outcasts from human warmth and expression, operates with tone rows or segments of tone rows, while the remaining characters (and, gradually, Scrooge himself) are more tonal, even romantic in character. Scrooge is constantly testing new self-images, and his music is constantly changing, though it is built out of a half-dozen different motives, all of them interrelated.

About the Artists

After 31 years as Associate Concertmaster of the National Symphony in Washington, D.C., where at the age of 25, she was awarded the position of Associate Concertmaster by Music Director Mstislav Rostropovich, ELISABETH ADKINS was invited to join the faculty of Texas Christian University in the fall of 2014. She serves as Professor of Violin at TCU, and will continue her orchestral career this season as the Concertmaster of the Corpus Christi Symphony Orchestra, conducted by John Giordano. Ms. Adkins appeared with the orchestra in its opening concert this season, performing the Beethoven Violin Concerto. She has also appeared as concerto soloist for the Baltimore Symphony, the Dallas Symphony, and the Seattle Symphony, as well as numerous appearances with the National Symphony. Other performances include concertos by Beethoven, Bruch, Glazunov, Saint-Saëns, Mendelssohn, Mozart, Vivaldi, and Prokofiev. She premiered new concertos by Andreas Makris (with the National Symphony) and Tom Myron (with the Eclipse Chamber Orchestra). As the solo violinist of the 21st Century Consort, Ms. Adkins is a noted interpreter of the contemporary repertoire; she also serves as concertmaster of the Smithsonian Chamber Orchestra; several new CD projects recorded by the Smithsonian group are about to be released. Ms. Adkins was a founding member of the American Chamber Players, and recorded with the group on Koch International Classics. She has also served for many years as the concertmaster of the Eclipse Chamber Orchestra. She performs in recital with her husband, pianist Edward Newman; the duo has presented concerts at the Kennedy Center and the National Gallery, and was featured as the inaugural program of public radio's *Front Row Washington* and at a special concert for both houses of Congress in the Capitol Rotunda. Ms. Adkins has been on the faculty of the University of Maryland, the Levine School, and the NSO's Youth Fellowship Program, where she works with young people interested in pursuing orchestral careers.

RICHARD BARBER, Assistant Principal Bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at SAAM with the