

Smithsonian American Art Museum presents
21st CENTURY CONSORT
April 30, 2016
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass
Mark Bleeke, tenor
Paul Cigan, clarinet
Jonathan Clancy, percussion
Brad Davis, percussion
Lisa Emenheiser, piano
Dan Foster, viola
Christopher Herman, percussion
Lee Hinkle, percussion
Laurel Ohlson, French horn
Alexandra Osborne, violin
Carmen Pelton, soprano
Robert Schroyer, percussion
Sara Stern, flute
Jane Stewart, violin
Nick Stovall, oboe
Steve Wilson, bassoon
Rachel Young, cello

Mark Huffman, recording engineer
Kevin Logan, stage manager

Saturday, April 30, 2016
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

Smithsonian American Art Museum presents

Pre-Concert Discussion
Christopher Kendall

Program **Imaginary Landscapes**

Imaginary Landscapes No. 2 John Cage
Mr. Clancy, Mr. Davis, Mr. Herman, Mr. Hinkle, Mr. Schroyer

Mirage Shulamit Ran
Mr. Cigan, Ms. Emenheiser, Ms. Osborne, Ms. Stern, Ms. Young

Distant Hills Coming Nigh: "Flower of the Mountain" Stephen Albert
Mr. Barber, Mr. Cigan, Ms. Emenheiser, Mr. Foster, Mr. Kendall,
Ms. Ohlson, Ms. Osborne, Ms. Pelton, Ms. Stern, Ms. Stewart,
Mr. Stovall, Mr. Wilson, Ms. Young

INTERMISSION

To Canaan's Fair and Happy Land Daniel Thomas Davis
Mr. Cigan, Ms. Stern

Distant Hills Coming Nigh: "Sun's Heat" Stephen Albert
Mr. Barber, Mr. Bleeke, Mr. Cigan, Ms. Emenheiser, Mr. Foster,
Mr. Kendall, Ms. Ohlson, Ms. Osborne, Ms. Stern, Ms. Stewart,
Mr. Stovall, Mr. Wilson, Ms. Young

Café Music Paul Schoenfield
Ms. Emenheiser, Ms. Osborne, Ms. Young

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

Program Notes and Texts

Imaginary Landscapes II

John Cage

The son of an inventor, John Cage briefly attended Pomona College before traveling in Europe. Returning to the United States in 1931, he studied with Arnold Schoenberg, Henry Cowell, and others. While teaching in Seattle (1938–40), Cage experimented frequently with works for dance, and his subsequent collaborations with the choreographer and dancer Merce Cunningham sparked a long, creative partnership. Cage's early compositions were written in the 12-tone method of his teacher Schoenberg, but by 1939 he had begun to experiment with increasingly unorthodox instruments such as "prepared piano" (a piano modified by objects placed between its strings in order to produce percussive and otherworldly sound effects). Cage also experimented with tape recorders, record players, and radios in his effort to step outside the bounds of conventional Western music and its concepts of meaningful sound. The concert he gave with his percussion ensemble at the Museum of Modern Art in New York City in 1943 marked the first step in his emergence as a leader of the American musical avant-garde. In the following years, Cage turned to Zen Buddhism and other Eastern philosophies, concluding that music must be seen as part of a single natural process. He came to regard all kinds of sounds as potentially musical, and encouraged audiences to take note of all sonic phenomena, rather than only those elements selected by a composer. To this end he cultivated the principle of indeterminism in his music. He used a number of devices to ensure randomness and thus eliminate any element of personal taste on the part of the performer: unspecified instruments and numbers of performers, freedom of duration of sounds and entire pieces, inexact notation, and sequences of events determined by random means such as by consultation with the Chinese Yijing (I Ching). In his later works he extended these freedoms over other media, so that a performance of HPSCHD (completed 1969), for example, might include a light show, slide projections, and costumed performers, as well as the 7 harpsichord soloists and 51 tape machines for which it was scored. Among Cage's best-known works are *4'33"* (*Four Minutes and Thirty-three Seconds*, 1952), a piece in which the performer or performers remain utterly silent onstage for that amount of time; *Imaginary Landscape*

No. 4 (1951), for 12 randomly tuned radios, 24 performers, and conductor; the *Sonatas and Interludes* (1946–48) for prepared piano; *Fontana Mix* (1958), a piece based on a series of programmed transparent cards that, when superimposed, give a graph for the random selection of electronic sounds; *Cheap Imitation* (1969), an "impression" of the music of Erik Satie; and *Roaratorio* (1979), an electronic composition utilizing thousands of words found in James Joyce's novel *Finnegans Wake*. Cage published several books, including *Silence: Lectures and Writings* (1961) and *M: Writings '67-'72* (1973). His influence extended to such established composers as Earle Brown, Lejaren Hiller, Morton Feldman, and Christian Wolff. More broadly, his work was recognized as significant in the development of traditions ranging from minimalist and electronic music to performance art.

John Cage was not the first composer to write for ensembles made up exclusively of percussion instruments, but he was certainly among the most influential; for a period of several years he composed little else than music for percussion and prepared piano. His intent was to expand the sonic boundaries of music—"organized sound"—and to challenge himself to transcend the limits of his own aesthetic sensibility and ego. There is some thought that *Imaginary Landscape No. 2* is intended to express something of his feelings about World War II, during which it was composed, but Cage himself was reticent to attribute specific programmatic, even "intentional," elements to his music. Nevertheless, the score is notated in precise detail; the composer was still concerned with rhythmic structures that would be reflected in the larger-scale formal organization. Although there is no concern with pitch, the composer pays considerable attention to timbre, register, and dynamics. The rhythmic patterns, executed on primarily metallic instruments (including found objects like tin cans and metal coil), create often dense, irregular constellations of sound. A particularly dramatic moment comes near the end of the seven-minute piece, with the evocative call of a conch shell, an instrument from the South Pacific where the United States was heavily engaged in the war. The subtitle, "March No. 1" (this is definitely not music for marching), may further support an interpretation that relates this music to its historical context.

Mirage

Shulamit Ran

Shulamit Ran, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel's most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

In addition to receiving the Pulitzer Prize in 1991, Ran has been awarded most major honors given to composers in the U.S., including two fellowships from the Guggenheim Foundation, grants and commissions from the Koussevitzky Foundation at the Library of Congress, the National Endowment for the Arts, the Fromm Music Foundation, Chamber Music America, the American Academy and Institute for Arts and Letters, first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, and many more.

Her music has been played by leading performing organizations including the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Israel Philharmonic, the New York Philharmonic, the American Composers Orchestra, The Orchestra of St. Luke's, the Baltimore Symphony, the National Symphony, and various others. Chamber and solo works are regularly performed by leading ensembles in the U.S. and elsewhere, and recent vocal and choral ensemble works have been receiving performances internationally.

Between 1990 and 1997 she was composer-in-residence with the Chicago Symphony Orchestra, and between 1994 and 1997 she was composer-in-residence with the Lyric Opera of Chicago, where her residency culminated in the performance of her first opera, *Between Two Worlds* (The Dybbuk). She was also the Paul Fromm composer-in-residence at the American Academy in Rome, September-December 2011.

Ran served as Music Director of "Tempus Fugit," the International Biennial for Contemporary Music in Israel in 1996, 1998 and 2000. Since 2002 she is Artistic Director of Contempo (Contemporary Chamber Players of the University of Chicago). In 2010 she was the Howard Hanson Visiting Professor of Composition at Eastman School of Music. Shulamit Ran is an elected member of the American Academy of Arts and Letters, where she was vice president for music for a three-year term, and of the American Academy of Arts and Science. The recipient of five honorary doctorates, Ms. Ran has had her work published by Theodore Presser Company and by the Israeli Music Institute and recorded on more than a dozen different labels.

The composer writes:

In one movement. *Mirage's* eleven minutes are shaped into an asymmetrical, loosely structured five-part arch form. Throughout, I aimed for a free flowing, yet intense, at times incantational style of delivery. Relationships between instruments span the gamut from polyphonic to heterophonic to one pivotal unison phrase occurring about four-fifths of the way through the work—a phrase emblematic of the entire composition. Harmonically and melodically the work reminds one, I think, of modes associated with Middle Eastern music. These become chromatically saturated in areas, especially in the dense central section of the arch form. *Mirage* was begun in the summer of 1990 and composed mainly during the month of December 1990.

*Distant Hills Coming Night:
Flower of the Mountain, Sun's Heat*

Stephen Albert

Pulitzer Prize- and Grammy-winning composer Stephen Albert, whose tragic death in December of 1992 stunned the music world, was recognized in his lifetime for a body of work at once powerful, dramatic, colorful, and deeply emotive. Contemporary in sound, yet firmly rooted in traditional compositional techniques, Albert's music sought to establish links with fundamental human emotions and musical archetypes. He drew inspiration from the rich emotional palette of 19th-century music, and sought to discover, within the context of a personal 20th-century idiom, new connections with music of the past.

Born in New York City on 6 February 1941, Albert first studied composition at the age of 15 with Elie Siegmeister, and enrolled two years later at the Eastman School of Music, where he studied with Bernard Rogers. Following composition lessons in Stockholm with Karl-Birger Blomdahl, Albert studied with Joseph Castaldo at the Philadelphia Musical Academy (BM 1962); in 1963 he worked with George Rochberg at the University of Pennsylvania.

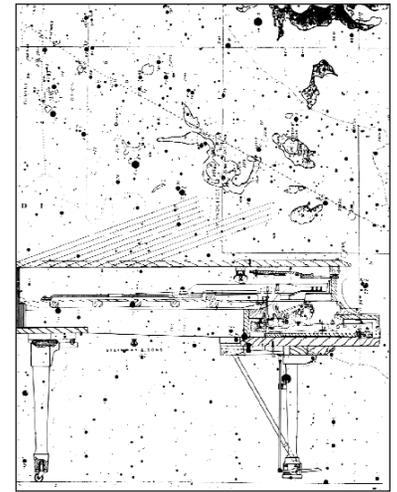
Stephen Albert won the 1985 Pulitzer Prize in Music for his symphony *RiverRun*, and from 1985 to 1988 served as composer-in-residence with the Seattle Symphony. He received commissions from the Chicago, National, Pittsburgh, Baltimore, and Seattle symphonies; the Philadelphia Orchestra; the New York Philharmonic; the Chamber Music Society of Lincoln Center; the 20th Century Consort; and the Library of Congress. Among his other awards and honors were two MacDowell Colony fellowships, a Huntington Hartford Fellowship, two Guggenheim fellowships, grants from the Martha Baird Rockefeller Fund, the National Endowment for the Arts, the Ford Foundation, and the Alice M. Ditson Foundation, and two Rome prizes.

In Italy, Carlo Maria Giulini became interested in Albert's music, introducing the opulent "Leaves from the Golden Notebook" to Chicago Symphony audiences during the 1971-72 season. The 1980s, though, were Albert's breakthrough decade. The 20th Century Consort was an early organization to champion his music, followed by Gerard Schwarz with the New York Chamber Symphony at the 92nd Street Y, and in Seattle, where Albert was composer-in-residence from 1985 to 1988; Mstislav Rostropovich, having been introduced to a 20th Century Consort recording of the composer's music, followed suit in Washington, D.C. Albert's last works included the *Cello Concerto*, commissioned by the Baltimore Symphony for Yo-Yo Ma (and recorded by them on the Sony Classical label) and *Wind Canticle*, a clarinet concerto for David Shifrin and the Philadelphia Orchestra. *Symphony No. 2* for the New York Philharmonic, completed in short score at the time of his death, received its premiere in November 1994. Recordings of Albert's music are available on the Nonesuch, Delos, New World, CRI, and Smithsonian Collection labels.

From 1988 to the time of his death, Albert was professor of composition at the Juilliard School of Music. He had also taught in the Lima, Ohio, public schools (under a Ford Foundation grant as composer-in-

residence), and at the Philadelphia Musical Academy (1968-70), Stanford University (1970-71), and Smith College (1974-76).

Distant Hills Coming Nigh is the title he gave to a new work compounded of two related compositions, one composed five years before the other. The first performance of the work in its combined form was given by the Chamber Music Society of Lincoln Center on 27 April 1990, conducted by Christopher Kendall, with Dawn Upshaw, soprano, and David Gordon, tenor, as the soloists. Both works draw from James Joyce, whose passionately lyrical and evocative prose had especially attracted the composer.



Flower of the Mountain sets the final words of Molly Bloom from the close of Joyce's novel *Ulysses*. Molly is a middle-aged woman, lying awake in bed next to her sleeping husband, Leopold Bloom. Her long monologue (25,000 words in Joyce's book!), a seemingly random melange of ideas, moves back and forth in thought between her boorish lover Boylan and her aging husband. As she begins to drift off to sleep she recalls the day 16 years earlier when Leopold asked her to marry him and she agreed. The wonderful directness of Albert's setting eliminates any need for extensive analysis, except to note that the work grows in intensity, arch-like, as the fragmentary images circling in Molly's somnolent mind build to a climax of energy and activity, returning at the end to the gentle lulling of the opening—Molly's final quiet thoughts as she drops off to sleep.

Having created this musical representation of the wife, Albert says, he "began to wonder about the husband." Investigating Bloom's musical persona, he composed *Sun's Heat* for tenor and instrumental ensemble. Albert considered it a self-sufficient composition that could also be performed in conjunction with *Flower of the Mountain*; when the two movements are heard together, the combined work is called *Distant Hills Coming Nigh*. The two pieces occasionally share similar materials when they refer to similar things in the text, though the

composer notes that this happens for expressive purposes, not for the purposes of cyclical organization or any other pre-compositional reason.

In choosing the text for Bloom's piece, Albert selected passages from chapters 8 and 13 of *Ulysses* with the aim of pointing up Bloom's contradictory nature as compared to his wife's. Molly was very earthy and vulgar, yet touched with a spiritual quality when remembering the moment of truth, and feeling at one with her surroundings. Bloom recalls events with nostalgia, yet with a clear awareness of his own mortality and the recollection of specific images, such as the girls on the beach, and especially of her perfume, "Heliotrope," which sets off a series of earthy olfactory allusions. All this takes place in a raucous opening song which the composer describes as "pub-like." In the midst of this eager, sensual recollection, Bloom thinks of his own mortality, of "the other world," of things that mystify him.

His thoughts turn to the time he made love with Molly on Howitt Hill, the same moment she thought of in *Flower of the Mountain*, and the turn figure that opens the earlier movement returns prominently in Bloom's song. The passionate outburst called forth by these warm recollections fades as Bloom cogitates on the passage of time, the loss of those memorable moments, gone as a mirage, leaving behind no lasting satisfaction, while Molly, on the other hand, had found a fulfilling moment of truth. As the composer expressed it, "Bloom searches, wanders on his never-ending Odyssey, while, in a way, Molly never left home."

Distant Hills Coming Nigh

Flower of the Mountain

I love flowers
I'd love to have the whole place
swimming in roses
God of heaven
there's nothing like nature
the wild mountains then the sea
and the waves rushing
even out of ditches
primroses and violets

nature it is
the sun shines for you he said
the day we were lying among the rhododendrons
the day I got him to propose to me
yes first I gave him a bit of seedcake
out of my mouth
and it was leap year like now
sixteen years ago

my God after that long kiss
I near lost my breath
yes
he said I was a flower of the mountain
yes
so we are flowers all a woman's body
yes
that was one true thing he said in his life
and the sun shines for you today
yes

and that was why I liked him
because I saw that he understood or felt
what a woman is
O that awful deepdown torrent
O and the seas
and the sea crimson
sometimes like fire
and the glorious sunsets
and the fig trees in the Alameda gardens
yes
and rosegardens, jessamine
and geraniums and cactuses
and Gibraltar as a girl
where I was a flower of the mountain
yes
when I put the rose in my hair
or shall I wear a red
yes

and how he kissed me under the Moorish wall
and I thought
well as well him as another
and then I asked with my eyes
to ask again
yes
and then he asked me
would I
yes
to say
yes
my mountain flower
and first I put my arms around him
yes
and drew him down to me
so he could feel my breasts
all perfume
and his heart was going like mad
yes
I will
yes

Sun's Heat

Those girls, those girls, those lovely seaside girls.
Sharp as needles they are.
Eyes all over them.
Longing to get the fright of their lives,
Those girls, those lovely seaside girls.
Allow me to introduce my.
Have their own secrets.
Those girls, those lovely seaside girls.
Chaps that would go to the dogs if some woman
didn't take them in hand.

Wait.

Hm Hm Yes that's her perfume.
What is it? Heliotrope?
Know her smell in a thousand.
Bath water, too.

Reminds me of strawberries, and cream.
Hyacinth perfume made of oil or ether or something.
Muskrat. That's her perfume.

Dogs at each other behind.
Good evening.
How do you sniff?

Hm, Hm Animals go by that
Yes now,
Dogs at each other behind,
Good evening,
Yes now, look at it that way we're the same.

What is the meaning of that other world?
Just close my eyes a moment won't sleep though
Half dream. She kissed me.
Half dream. My youth.
It's the blood of the south.
Moorish.
Also the form. The figure.
Just close my eyes, half dream,
She kissed me, kissed me, kissed me.
Sun's heat it is seems to a secret touch telling me memory.

Below us bay sleeping sky,
No sound.
The sky.
The bay purple fields of undersea buried cities.
Pillowed on my coat she had her hair.
Earwigs in the heather scrub,
my hand under her nape, you'll toss me all.
O wonder! Softly she gave me in my mouth seedcake warm
and chewed.
Joy: I ate it: Joy.
Young life her lips that gave me pouting.
Flowers her eyes were, take me, willing eyes.
All yielding she tossed my hair,
Kissed, she kissed me.
Willing eyes all yielding.
Me. And me now.

Dew falling. The year returns.
Ye crags and peaks I'm with you once again.
The distant hills seem.
Where we.
The rhododendrons.
All that old hill has seen.
All changed forgotten.
And the distant hills seem coming nigh.
A star I see
Were those night clouds there all the time?
No. Wait
Trees are they?
Mirage.

Texts from *Ulysses*, by James Joyce. Copyright 1914, 1918 by Margaret Caroline Anderson and renewed 1942, 1946 by Nora Joseph Joyce. Reprinted by permission of Random House.

To Canaan's Fair and Happy Land **Daniel Thomas Davis**

Composer Daniel Thomas Davis' wide range of musical activities has taken him from the stages of Carnegie Hall and the Royal Opera House to monasteries in the Horn of Africa to directing new-music festivals in the rural South. Praised as "ingenious" by *The Guardian* and for his "endless curiosity" by *USA Today*, he creates music singled out for its connection to the human voice and its "magnificent...and entirely original style of orchestration" (*Lexington Herald Leader*).

Davis's music has been performed, commissioned and/or recorded by cellist Lynn Harrell, the Detroit Symphony Orchestra, London Sinfonietta at the Queen Elizabeth Hall, Lontano, the Charlotte Symphony, Lexington Philharmonic, Ossian Ensemble at Saint-Martin-in-the-Field's, Latvia International Festival, BBC Singers, eighth black-bird, and the Meehan/Perkins Duo. Other performers of his music have included members of the Chamber Music Society of Lincoln Center, Anonymous 4, and numerous others.

He has received fellowships from the British Government (Marshall Scholar), the Bogliasco Foundation, the Yaddo Colony and the Virginia Center for the Creative Arts, and has been honored by awards from BMI and ASCAP. A committed collaborator with filmmakers,

choreographers and writers, the composer recently scored the award-winning feature film "An Encounter with Simone Weil," which premiered at the International Documentary Festival Amsterdam before its American theatrical release.

Immersed in shaped-note singing since his childhood in the rural South, he has strong interests in American popular and traditional music—especially blues, old-time country, and congregational singing. Fascinated by the intricacies and idiosyncrasies of the human voice, Davis has also studied ethnomusicology and several East African vocal/string traditions, primarily with master artists in Ethiopia and Eritrea. A music professor at the State University of New York at Binghamton, he has previously held appointments at Duke University and the California College of the Arts. He holds degrees from the University of Michigan, Royal Academy of Music, School of Oriental and African Studies, Peabody Conservatory of Music and Johns Hopkins University, and has studied composition with William Bolcom, Michael Daugherty, Sir Peter Maxwell Davies, Chris Theofanidis, and Judith Weir.

The composer states that "*To Canaan's Fair and Happy Land* is a slow and spare tribute to the Southern gospel music of my childhood." In the past seven years, it has received over 100 performances on several continents.

Café Music

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 subsequently Ann Arbor, where he is on the faculty of the University of Michigan School of Music, Theatre & Dance. Mr. Schoenfield has received 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. Mr. Shoenfield’s music, widely performed by major orchestras and chamber ensembles throughout the world, combines exuberance and seriousness, familiarity and originality, lightness and depth. His work is inspired by the whole range of musical experience; popular styles both American and foreign, vernacular and folk traditions, and the “normal” historical traditions of cultivated music-making, often treated with sly twists. His music is especially admired by performers, who appreciate the idiomatic but highly virtuosic character of his instrumental writing. Although he now rarely performs, he was himself 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 New World labels. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew.

The composer writes:

The idea to compose *Café Music* first came to me in 1985 after sitting in one night for the pianist at Murray’s Restaurant in Minneapolis, Minnesota. Murray’s employs a house trio that plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music – music which could be played at a restaurant, but might also (just barely*) find its way into a concert hall. The work draws on many of the types of music played by the trio at Murray’s. For example, early 20th-century American, Viennese, light classical, gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement. *Café Music* was commissioned by the St. Paul Chamber Orchestra (SPCO) and received its premiere during a SPCO chamber concert in January 1987.

*In fact, *Café Music* has become the composer’s most-played work, well established as a staple in the historical repertoire for piano trio.

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-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.

MARK BLEEKE, tenor, sings music of the medieval, Renaissance, Baroque, classical, contemporary, operatic, jazz and pop genres, and is a 2016 Juno award recipient for his recording with L’Harmonie des Saisons of *Las Ciudades de Oro* on Atma Classique, one among many recordings of early and contemporary music in which he has been featured. He has performed and recorded contemporary works with many composers and ensembles including Oliver Knussen’s *Where the Wild Things Are* with the Atlanta Symphony conducted by the composer, the title role in Kurt Weill’s *Der Lindberghflug* with the Macerata Opera Festival, *Carmina Burana* by Carl Orff with the Rhode Island Philharmonic Orchestra, Richard Einhorn’s *Voices of Light*, Robert Beaser’s *Songs From the Occasions* with the 21st Century Consort, John Corigliano’s *Poem in October*, the title role in Britten’s *Saint Nicolas*, and the New York premiere of Sir John Tavener’s *Mass for the Feast of the Immaculate Conception* with Orchestra of St. Lukes and St. Thomas Choir (John Scott). In addition, he has worked closely with Dave Brubeck on productions of *To Hope: A Celebration*, and sang the role of the priest with Brubeck at the piano in performances at Carnegie Hall, Baltimore, St. John the Divine, Washington National Cathedral, and a nationally televised live broadcast in Moscow. His passion for the Baroque has brought him critical acclaim, with numerous performances and recordings in collaboration with major ensembles and artists. As a member of Hudson Shad, Mr. Bleeke has sung Kurt Weill’s *The Seven Deadly Sins* with many renowned orchestras and conductors including the Chicago Symphony (James Conlon), the San Francisco Symphony (Michael Tilson Thomas), the Los Angeles Philharmonic (Zubin Mehta), the Accademia Nazionale Di Santa Cecilia (Ingo Metzmacher), the Bruckner Orchestra Linz, the Basel Symphony (Dennis Russell Davies), the Toronto Symphony (Oundjian), the Philadelphia Orchestra, Montreal Symphony, Saratoga and Miyazaki Festival Orchestras

(Charles Dutoit), and the New York Philharmonic (Kurt Masur). Currently Mr. Bleeke is singing Kurt Weill's *The Seven Deadly Sins* with the National Symphony Orchestra (James Gaffigan) and will repeat this production with the BBC Symphony Orchestra in London.

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.

JON CLANCY is a percussionist and multi-instrumentalist from Westfield, New Jersey. He is currently a junior pursuing a Bachelor of Music degree at the University of Maryland. Jon studies classical and contemporary music with Lee Hinkle and Tony Ames, Balinese Gamelan with Pak I Nyoman Suadin, and studied drumset with Tobias Ralph. An avid collaborator and performer of new music, Jon has performed nearly 30 premieres of works in the past two years by composers including Matthew Browne, Chris Cerrone, Steve Mackey, Michael Torke, and Sarah Wald. He will be featured on the premiere recording of Lawrence Moss's *Gamelan* for flute and percussion trio as part of an upcoming release on Innova Records.

BRAD DAVIS is a percussionist and music educator from Henderson, Kentucky. He is currently pursuing a Master of Music degree at the University of Maryland, where he studies with Jauvon Gilliam. Brad holds degrees in Percussion Performance and Music Education from the University of Kentucky, and has performed with diverse ensembles including the Lexington Philharmonic Orchestra, the Peacherine Ragtime Society Orchestra, and the Blue Steel Caribbean Ensemble. He is currently the percussion instructor at the Lowell School in Washington, D.C., and James Hubert Blake High School in Silver Spring, Maryland.

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 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.

CHRISTOPHER HERMAN, percussion, enjoys playing many different genres of music. He has performed with ensembles such as The Florida Orchestra, Opera Tampa, and The Orlando Philharmonic. He has also performed with groups such as Kansas, Supertramp, and The Indigo Girls. He currently re-

sides in the D.C. area and is a student at the University of Maryland, College Park.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida (summa cum laude) and the University of Maryland. His performance highlights have included performances with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert Society, Congressional Chorus, and the Taipei Philharmonic Orchestra, among others. He has toured with several performers and groups, including Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. A recording studio musician, Dr. Hinkle has several CDs to his credit. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the Eastern U.S. Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. Dr. Hinkle is currently a lecturer of percussion at the University of Maryland in College Park, MD, where he has been studio teaching, presenting master classes, and directing the percussion ensemble since 2007. He was invited to join the adjunct faculty in August 2009.

CHRISTOPHER KENDALL has recently become dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance following two terms (the current U-M limit) as the school's dean, where he was responsible for enhancing the chamber music curriculum, establishing the University of Michigan Gershwin Initiative, re-instituting international touring, funding and design of a \$30M expansion/renovation of the music building, and launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, D.C., in addition to his work with 21st Century Consort, he founded (in 1977) the Folger Consort, in residence at the Folger Shakespeare Library, and is its co-director and lutenist. A highlight of recent Folger Consort seasons has been a series of collaborations with actor Sir Derek Jacobi, including music/theatre performances of "The Merchant of Venice" at the Globe Theatre in London. Mr. Kendall served as director of the University of Maryland School of Music from 1996 to 2005 during a period of rapid development 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 Bard, Bridge, Delos, Nonesuch, Centaur, ASV, Arabesque, Innova, 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 Sym-

phony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and International Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently vice-president of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

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

CARMEN PELTON, soprano, has appeared in a wide range of works with orchestras, opera houses, chamber music groups, equity drama theaters, and off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian's 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Ms. Pelton's solo performances are on two recordings that won Grammy Awards for Best Classical Album of the Year: *Barber, Bartok and Vaughan-Williams* with the Atlanta Symphony in one of Robert Shaw's last recordings, and William Bolcom's *Songs of Innocence*

and of Experience, recorded by Naxos at the University of Michigan. Ms. Pelton's first success in New York City was in the unlikely role of Susan B. Anthony in *Mother of Us All*; she was subsequently invited to perform the final scene from the opera at the televised Kennedy Honors program for the President and honoree Virgil Thomson. Her European operatic debut was more conventionally suited to Ms. Pelton's dramatic coloratura; Sir Peter Peers cast her as Fiordiligi in *Così fan tutte* at the Aldeburgh Festival and the outstanding reviews led immediately to her engagement by Scottish Opera as Constanze in *Die Entführung aus dem Serail*. Other leading Mozart roles include Königin der Nacht, Donna Anna, and the title role of *Lucia Silla*. Ms. Pelton has taught on the faculties of the University of Washington, the Eastman School of Music, Brevard Music Center, and the Aspen Music Center and School. She is currently professor of voice at the University of Michigan.

ROBERT SCHROYER, percussion, is currently enrolled in the Doctorate of Musical Arts program at the University of Maryland, where he earned his Master of Music in Percussion Performance and won the Symphony Orchestra Concerto Competition. He also holds a Bachelor of Music Education degree (*summa cum laude*) from Stetson University, where he was awarded the 2014 Presser Scholarship Award. Recently, Robert won prizes in the ENKOR and Symphony Orchestra League of Alexandria Competitions. He frequently appears with the Washington Chamber Orchestra and the New Orchestra of Washington, recording premier chamber works extensively with both.

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.

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.

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 soloist in concertos of Vaughan Williams, J.S. Bach, Jean Francaix, and Antonio 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.

STEVEN WILSON, bassoon, originally from Dodge City, Kansas, joined the National Symphony in 2001 after three seasons as principal bassoonist in the Virginia Symphony. Previously, he served as second bassoonist in the Tulsa Philharmonic and the Abilene Philharmonic. He has participated in the Round Top, Chautauqua, and Colorado Music Festivals. He studied at Abilene Christian University and the University of Texas at Austin with Kristin Wolfe Jensen. He lives in Alexandria, VA, with his wife, NSO English hornist Kathryn Meany, and their twins, Austin and Lucy.

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.

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21st Century Consort ■ 2016-2017 Season

All concerts are FREE on Saturdays at 5:00 pm, pre-concert discussions at 4:00 pm.

Election Special ■ OCTOBER 22, 2016

The Consort's traditional, topical, election-year program, this time featuring music of our time by women and of the past by businessman/composer Charles Ives.

Scrooge at the Museum ■

DECEMBER 17, 2016

A visitation of two museums: the reinstallation of the SAAM Folk Art Galleries and the opening of the new National Museum of African American History and Culture, along with the return of the seasonal favorite, Jon Deak's "The Passion of Scrooge or a Christmas Carol."

Stone Dancing ■ FEBRUARY 4, 2017

Inspired by the SAAM exhibition of the great Japanese/American sculptor and furniture and set designer Isamu Noguchi, with music reflecting his aesthetic and his design for ballet.

Color School ■ APRIL 8, 2017

A musical reflection of the Washington, DC Color School painter Gene Davis featuring music by minimalist and synesthetic musicians along with selections from DC composers.

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

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Compiled March 2016

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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