

Smithsonian American Art Museum presents
21st CENTURY CONSORT
September 23, 2017
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Lisa Emenheiser, piano
Lura Johnson, piano

Mark Huffman, recording engineer

Saturday, September 23, 2017
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 2017–2018 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from the Morris and Gwendolyn Cafritz Foundation, the Smithsonian American Art Museum, the Amphion Foundation, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

Smithsonian American Art Museum

presents

Pre-Concert Discussion

David Froom

Program

Lumia

Kaleidoscope

John Corigliano

Symphonic Dances

Sergei Rachmaninoff

- I. Non allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai—Allegro vivace

INTERMISSION

Blanc et Noir

Claude Debussy

- I. Avec emportement
- II. Lent. Sombre
- III. Scherzando

Garden of Eden

William Bolcom

- I. Old Adam
- II. The Eternal Feminine
- III. The Serpent's Kiss
- IV. Through Eden's Gates

Paganini Variations

Witold Lutosławski

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

Program Notes

Kaleidoscope

John Corigliano

American composer John Corigliano's works have won the Pulitzer Prize, the Grawemeyer Award, five Grammy awards, an Academy Award, and have been performed and recorded by many of the most prominent orchestras, soloists and chamber musicians in the world. Corigliano's music is performed widely on North American and international stages. In recent years his music has been featured in performances throughout the U.S. and Europe, Caracas, Melbourne, Shanghai, Beijing, Tokyo, Krakow, Toronto, Bosnia and beyond.

Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name. His music is published exclusively by G. Schirmer, Inc.

The composer writes:

Kaleidoscope for Two Pianos was written during my student years as an undergraduate at Columbia College (1955–59). The work began as a project in Otto Luening's composition class, and is dedicated to Luening and to composer Marc Bucci. As the title implies, the piece is a colorful mosaic of changing symmetrical patterns, some infused with a ragtime feel, others highly lyrical in content. The work is in ternary form with an extended lyrical center that treats a folk-like melody to a variety of contrapuntal elaborations. In general, *Kaleidoscope* is high-spirited and full of the energy of youth. It received its world premiere at the Spoleto Festival (Italy) in 1961 with pianists Stanley Hollingsworth and Morey Ritt.

Symphonic Dances

Sergei Rachmaninoff

Sergei Rachmaninoff (1873 – 1943) is remembered and beloved as one of the greatest pianists of the 20th century. He was born into an aristocratic family and, as a child of nine, pursued musical studies first at the St. Petersburg Conservatory and three years later transferred to the Conservatory at Moscow, from which he graduated with a Gold Medal in 1892. That same year he started on a long concert tour of Russia

and soon appeared in London in 1899 as composer, conductor, and pianist. He first visited the United States in 1909 and wrote his *Third Piano Concerto* for that occasion. Inducements to stay in the U.S. failed to tempt him, and he returned to live in his home country. In 1917, however, the Russian Revolution drove him abroad, and he was never to see his native country again, spending most of the rest of his life in the United States and Switzerland and, rather unwillingly, continuing to travel widely in Europe and America performing concerts.

After finishing his *Third Symphony* in 1936, Rachmaninoff quit composing, discouraged by the lukewarm reception several of his recent scores had met. Only the *Rhapsody on a Theme by Paganini* had been well received, though the *Second Symphony*, after much revision, was a major success; both the *Fourth Piano Concerto* and the *Variations on a Theme by Corelli*, however, were public failures, and the *Third Symphony* was only a modest success. Rachmaninoff was tired of trying to juggle his careers as a composer, conductor, and pianist—and at the time it seemed that he was only guaranteed success in his role as pianist (he was, after all, one of the greatest pianists of all time). Perhaps he also had grown weary of having his music dismissed as old-fashioned and irrelevant—invariably pitted against the radical work of Stravinsky and Schoenberg, the two giants of the day.

Rachmaninoff wrote his last major work, the *Symphonic Dances*, in the summer and fall of 1940 at his Long Island summer house in Huntington, New York, while vacationing from a busy concert schedule. It was to be the only work the composer wrote in full on American soil. Rachmaninoff had originally given the three movements the titles “Morning,” “Noon,” and “Evening,” which were to signify the three stages of life: childhood, maturity, and old age. By the time the work premiered, however, he had decided to dispense with all descriptive references.

The work, permeated with Rachmaninoff's characteristic nostalgia, is also retrospective in the sense of recapitulating many of the compositional ideas that permeate his output from the start, including his use in the final movement of the ancient *Dies irae* chant from the *Gregorian Requiem Mass*. This chant melody haunted the composer throughout his career; he first used it in the *First Symphony* (1895). As if to dispel the invading darkness, Rachmaninoff introduces a new motif in the coda marked “Alliluya” [sic], and the work ends brilliantly.

Blanc et Noir

Claude Debussy

Claude Debussy was among the most influential composers of the late nineteenth and early twentieth centuries. His mature compositions, distinctive and appealing, combined modernism and sensuality so successfully that their sheer beauty often obscures their technical innovation. Debussy is considered the founder and leading exponent of musical Impressionism (although he resisted the label), and his adoption of non-traditional scales and tonal structures was paradigmatic for many composers who followed.

Debussy began piano studies at the Paris Conservatory at the age of 11 and composition studies in 1880; in 1884 he won the prestigious Prix de Rome with his cantata *L'enfant prodigue*. Trips to Bayreuth and the Paris World Exhibition (1889) established, respectively, his determination to move away from the influence of Richard Wagner, and his interest in the music of Eastern cultures. The year 1894 saw the enormously successful premiere of his *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*)—a truly revolutionary work that brought his mature compositional voice into focus. His seminal opera *Pelléas et Mélisande*, completed the next year, would become a sensation at its first performance in 1902. The impact of those two works earned Debussy widespread recognition (as well as frequent attacks from critics), and over the first decade of the twentieth century he established himself as the leading figure in French music.

Debussy wrote successfully in most every genre, adapting his distinctive compositional language to the demands of each. It is this attention to tone color—his layering of sound upon sound so that they blend to form a greater, evocative whole—that linked Debussy in the public mind to the Impressionist painters.

His works for solo piano, particularly his collections of *Préludes* and *Etudes*, which have remained staples of the repertoire since their composition, bring into relief his assimilation of elements from both Eastern cultures and antiquity—especially pentatonicism (the use of five-note scales), modality (the use of scales from ancient Greece and the medieval church), parallelism (the parallel movement of chords and lines), and the whole-tone scale (formed by dividing the octave into six equal intervals).

Debussy composed his piano duo *En blanc et noir* (*In black and white*; 1915) during a late creative outburst that also included the *Études for*

piano and the completion of his edition of Chopin's works for the publisher Durand. The three sections of this suite are brilliant and colorful and seem more inspired (if no more original) than the *Études*. The work's originality was, apparently, recognized from the beginning: It was the premiere of *En blanc et noir* that prompted Saint-Saëns to exclaim, "One must at all costs bar the doors of the Institute to a gentleman capable of such atrocities!"

Garden of Eden

William Bolcom

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom (born May 26, 1938) is an American composer of keyboard, chamber, operatic, vocal, choral, and symphonic music. Born in Seattle, Washington, he began composition studies at the age of 11 at the University of Washington. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition.

William Bolcom joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2006.

As a pianist Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and American popular songs of the 20th century. They have recorded 25 albums together—*Autumn Leaves* was released in 2015.

As a composer, Bolcom has written four violin sonatas; nine symphonies; four operas (*McTeague*, *A View from the Bridge*, *A Wedding*, and *Dinner at Eight*), plus several musical theater operas; eleven string quartets; two film scores (*Hester Street* and *Illuminata*); incidental music for stage plays, including Arthur Miller's *Broken Glass*; fanfares and occasional pieces; and an extensive catalogue of

chamber, choral, and vocal works. *Dinner at Eight* premiered at Minnesota Opera in March 2017 to great acclaim. The University of Michigan School of Music, Theatre and Dance Opera Department will mount four performances of it in November 2017 in Ann Arbor, Michigan.

Bolcom's setting of William Blake's *Songs of Innocence and of Experience*, a full evening's work for soloists, choruses, and orchestra, culminated 25 years of work on the piece. The April 8, 2004, performance in the recently-renovated Hill Auditorium in Ann Arbor, Michigan, was recorded by Naxos. The CD won four Grammy Awards in 2005: Best Choral Performance, Best Classical Contemporary Composition, Best Classical Album, and Producer of the Year, Classical.

The composer writes:

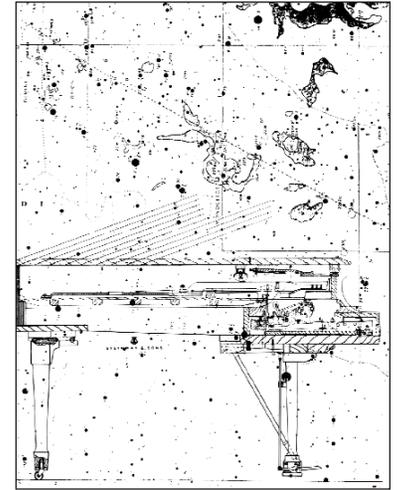
The Garden of Eden was originally published in its solo piano version in 1974. The four rags that make up the suite tell the story of the Fall in ragtime. **Old Adam**, a "Chicken Scratch" recalling the animal dances of the 1900s, contains a reminiscence of Chris Smith's teens hit "Ballin' the Jack." **The Eternal Feminine** has a harmonically devious third strain that calls up the Mystery of Woman. **The Serpent's Kiss** notably recalls the ragtime tradition of heel-stomping and knocking on the wood of the piano, and adds to this the clicking of tongues! **Through Eden's Gates** conjures the image of Adam and Eve calmly cakewalking their way out of Paradise.

Variations on a Theme by Paganini (1941)

Witold Lutosławski

Witold Lutosławski (1913-1994) was one of the major composers of European contemporary music in the twentieth century. Born in Warsaw, he showed prodigious musical talent from an early age. His composition studies in Warsaw were interrupted by the gathering storm clouds in Europe during the 1930s; his plans for further study in Paris were replaced by a period including military service, imprisonment by the Germans, and escape back to Poland, where he and his compatriot Andrzej Panufnik played their own compositions and piano duo transcriptions in cafes. Anticipating the Warsaw Uprising in 1944, the two fled to more remote areas of Poland, taking with them only a few of their musical scores including one from among the 200 arrangements

for the duo: *Variations on a Theme by Paganini*. After the war, the Stalinist regime banned Lutosławski's first symphony (1941-47) as 'formalist', but he persisted in composing, and his 1958 *Musique Funèbre*, in memory of Béla Bartók, established his international reputation. His early style, allied with Bartók's in its incorporation of folk elements, gave way to a more abstract, internationalist language. His distinctive form of aleatoric technique—whereby the performers have freedom within certain controlled parameters—was first demonstrated in his *Jeux Venitiens* (1961) and is to be found in almost all the later music.



Over the years, Lutosławski was frequently inspired by particular ensembles and artists, including the London Sinfonietta, Sir Peter Pears, Heinz and Ursula Holliger, Dietrich Fischer-Dieskau, Mstislav Rostropovich, and Anne-Sophie Mutter. Lutosławski's *Symphony No. 4* was commissioned by the Los Angeles Philharmonic Orchestra and received its world premiere in February 1993 under the baton of the composer. A powerful work, it reflected his increasing concern with expansive melody. Among many international prizes awarded to this modest man were the UNESCO Prize (1959, 1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), the Swedish Polar Music Prize and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contemporary European music, and, posthumously, the International Music Award for best large-scale composition for the *Fourth Symphony*. Lutosławski's contribution to the musical world was enormous during his lifetime, and continues to be felt into the 21st century.

Part parody and part virtuoso showpiece, this theme, variations and finale uses the unmistakable and inescapable tune from the 24th *Caprice for violin* by Niccolò Paganini (1782-1840), which over the centuries has been the basis for countless different versions and variations. Its humor derives from the effort to translate the highly idiomatic, original music for violin to the two pianos, which mimic

and ingeniously augment passages of pizzicato, harmonics, double stops, and other distinctively violinistic effects. In the end, ironically and delightfully, the *Variations* is a vehicle for exuberant and supremely pianist virtuosic display.

Artist Bios

21st Century Consort pianist and Steinway Artist **Lisa Emenheiser** has been heralded for her “intense music-making and pianism” (*The Washington Post*). She has been performing with the National Symphony Orchestra for the past 25 years. A graduate of the Juilliard School, where she earned both Bachelor and Master of Music degrees, Ms. Emenheiser is a past winner of the Young Artist in Recital and National Arts Club competitions.

As described by the *New York Times*, Ms. Emenheiser “played the piano dazzlingly,” and by *The Washington Post*, she “shimmered and beguiled, shifting easily between virtuosity and transparency.” She 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 for the Kennedy Center’s Piano 2000 Festival.

Ms. Emenheiser is an established chamber musician, and appears regularly with musicians of the National Symphony Orchestra. An avid performer of chamber music, she is a founding member of Opus 3 Trio with violinist Charles Wetherbee and cellist David Hardy. Recently she shared the stage with Christoph Eschenbach as part of the Kennedy Center’s Iberian Festival and will perform four-hand music with pianist Joseph Kalichstein at the Kennedy Center’s Terrace Theatre in the fall of 2017. Ms. Emenheiser was featured on national television as an expert artist commentator and performer in the PBS documentary entitled “Exploring Your Brain,” in which she performed Ginastera’s *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. A committed teacher, she was awarded the Steinway & Sons 2016 Top Teacher Award.

Pianist **Lura Johnson** is a Steinway Artist and the recent Second Prizewinner, as a member of Duo Baltinati with cellist Ilya

Finkelshteyn, of the 2015 International Johannes Brahms Competition Chamber Music Division. Hailed as “brilliant” by *The Washington Post*, Ms. Johnson is celebrated for her passionate and insightful interpretations of the standard repertoire and esteemed by colleagues for her uncommon sensitivity and skill as a collaborative partner. Trained by Leon Fleisher and Robert McDonald, she is the principal pianist of the Delaware Symphony and has performed extensively as the pianist of choice for the Baltimore Symphony Orchestra since 2007. She has collaborated extensively in orchestral performances and recordings with Yo Yo Ma, Itzhak Perlman, Midori, Leila Josefowicz, Brian Stokes Mitchell, and Jean-Yves Thibaudet, and has performed as soloist with the Baltimore and Delaware Symphonies.

Ms. Johnson’s discography includes 11 commercially released discs on the Foxridge, Naxos, Innova, Centaur, Albany, and Azica labels. Her 2010 recording of Arvo Pärt’s *Spiegel im Spiegel* was featured in the official teaser trailer for the 2013 Warner Brothers film *Gravity*. Ms. Johnson can also be heard on several recordings released by the Baltimore Symphony Orchestra, including Naxos’ Grammy nominated release of the Bernstein *Mass*, on which she played principal keyboard. Her first solo CD, *Turning*, was released in summer of 2014.

Ms. Johnson has taught piano at the Peabody Conservatory since 2002 and from 2013–2015 was Director of Chamber Music at Georgetown University in Washington. She also teaches at Apple Hill Chamber Music Festival in New Hampshire.

21st Century Consort

Founded in 1975, 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 the Smithsonian American Art Museum, 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. 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, DC, and elsewhere.

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Compiled September 2017

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21st Century Consort concerts?**

Please contact Nona Martin at MartinN@si.edu or 202-633-8522 if you would like to help with distributing programs and with the receptions following the concerts.



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Future Programs

Howling at the Moon ■ NOVEMBER 4, 2017

Mexican artist Rufino Tamayo, influenced by Picasso, shared common interests with younger American artists including Jackson Pollock and Adolph Gottlieb, who were drawn to indigenous art, mythical themes, and increasingly non-representational imagery, and who grappled with the anxieties of World War II. Tamayo's fierce and symbolic animal paintings and artworks evoking celestial themes from the 1940s are a special focus of the exhibition. Featuring soprano Lucy Shelton.

MARIO LAVISTA – *Cuaderno de Viaje*

SHULAMIT RAN – *Moon Songs*

MISSY MAZZOLI – *Magic with Everyday Objects*

GHEORGHE COSTINESCU – *Nine Portraits from the Wild*

GABRIELA ORTIZ – *Vitrales de Ambar*

An Evening of Carols ■ DECEMBER 16, 2017

The Consort undertakes the performance and filming by videographer Paul H. Moon of Jon Deak's redemptive tale at **St. Mark's Episcopal Church on Capitol Hill**. The holiday masterpiece, featuring William Sharp, is paired with Benjamin Britten's beloved work for harp and children's choir featuring voices from the Washington National Cathedral children's choirs.

BENJAMIN BRITTEN – *A Ceremony of Carols*

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

Lenny's Legacy ■ FEBRUARY 17, 2018

SAAM's contribution to the city-wide Bernstein Centennial celebration, with repertoire including the *Clarinet Sonata* and a second work by Bernstein along with pieces by Foss, Rorem, and other leading composer/performers. Soprano Alice Teyssier will make her Consort debut.

LUKAS FOSS – *For Lenny*

LEONARD BERNSTEIN – *Clarinet Sonata*

LUKAS FOSS – *Time Cycle*

CHARLES IVES – *The Unanswered Question*

NED ROEM – *The Unquestioned Answer*

ANDREA CLEARFIELD – *New Work*

LEONARD BERNSTEIN – *Prelude, Fugue, and Riffs*

Memory Lane ■ APRIL 21, 2018

The exhibition *Do Ho Suh: Almost Home* highlights the artist's physical manifestation of memory, reckoning with ideas of personal history, cultural traditions, and belief systems in the contemporary world. Two new works will be presented, and soprano Shara Nova will be heard in selections from Sarah Kirkland Snider's unforgettable mega-cycle.

CHEN YI – *Tunes from My Home*

SARAH KIRKLAND SNIDER – *Songs from the Unremembered*

BORA YOON – New multi-media work with videographer Paul Moon

PAUL SCHOENFIELD – *Gloria's Century* (Premiere)

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

