

Smithsonian American Art Museum presents
21st CENTURY CONSORT
November 4, 2017
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Lisa Emenheiser, piano
Dan Foster, viola
John Kilkenny, percussion
James Nickel, French horn
Alexandra Osborne, violin
Lucy Shelton, soprano
Sara Stern, flute
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, November 4, 2017
Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.
Nan Tucker McEvoy Auditorium
Smithsonian American Art Museum



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www.21stcenturyconsort.org

Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall with E. Carmen Ramos

Program

Howling at the Moon

<i>Elegy</i>		Bruce MacCombie
	Mr. Cigan, Ms. Emenheiser, Ms. Osborne, Ms. Young	
<i>Cuaderno de Viaje I</i>		Mario Lavista
	Mr. Foster	
<i>Moon Songs</i>		Shulamit Ran
	<i>A Song Cycle in Four Acts</i>	
	Act I: Creation	
	Act II: Li Bai and the Vacant Moon	
	Entr'acte I	
	Act III: Star-Crossed	
	Entr'acte II: Prayer to Pierrot	
	Act IV: Medley	
	Ms. Emenheiser, Ms. Shelton, Ms. Stern, Ms. Young	
	<i>INTERMISSION</i>	
<i>Cuaderno de Viaje II</i>		Mario Lavista
	Mr. Foster	
<i>Bird Songs</i>		Susan Botti
	Ms. Shelton	
<i>Magic with Everyday Objects</i>		Missy Mazzoli
	Ms. Emenheiser, Ms. Stern, Ms. Young	
<i>Vitrales de Ambar</i>		Gabriela Ortiz
	Mr. Cigan, Ms. Emenheiser, Mr. Foster, Mr. Kendall, Mr. Kilkenny, Mr. Nickles, Ms. Osborne, Ms. Stern, Ms. Young	

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

This program is dedicated to the memory of our late friend and revered colleague Loren Kitt, an original member of the 20th Century Consort at its founding in 1975, and its clarinetist until 2000.

Program Notes

Elegy

Bruce MacCombie
(1943–2012)

Born in Providence, Rhode Island, MacCombie was self-taught in popular music and moved to western Massachusetts in the early 1960s to join his classmate Henry Fredericks Jr.—known as Taj Mahal—as pianist in the blues band Taj Mahal and the Elektras.

MacCombie first studied composition with Philip Bezanson, and later with Wolfgang Fortner at the Freiburg Conservatory. After four years in Europe, he was appointed to the music theory faculty and composition faculty at the Yale School of Music. In 1979, MacCombie was awarded one of the first Goddard Lieberman Fellowships by the American Academy of Arts and Letters. His works were commissioned by organizations such as the Brooklyn Philharmonic, the Seattle Symphony, the 20th Century Consort, the Jerome Foundation, and the International Guitar Foundation, and his music was performed at Carnegie Hall, the Seattle Opera House, the Kennedy Center, the Warsaw Autumn Festival, the Hong Kong Arts Festival, Alice Tully Hall, the Hirshhorn Museum, the Royal Academy of Music, and other venues and festivals throughout the U.S. and Europe.

From 1980–1986, MacCombie served as director of publications for G. Schirmer and Associated Music Publishers. He was appointed dean of the Juilliard School in 1986. In 1992, he was named dean of Boston University's School for the Arts, a position held until 2001, when he became executive director of Jazz at Lincoln Center. His later works include *Samsara Rounds*, debuted by the Juilliard Orchestra and James DePreist in 2010, and *Light Upon the Turning Leaf*, premiered and commissioned by the Bridgehampton Chamber Music Festival in the

summer of 2010. In spring 2010, MacCombie was honored by the Yale School of Music with a Cultural Leadership Award for his distinguished accomplishments as a composer, administrator, and teacher, including his years of teaching at Yale from 1975 to 1980. He passed away on May 2, 2012.

Elegy was written for the Aeolian Chamber Players in memory of Stephen Albert, and is a brief musical meditation on the sudden departure of this remarkable musician. The opening, a reference to the beginning gesture of Albert's symphony *RiverRun* (transposed up a half step to A minor, or "Aeolian" mode), turns abruptly quiet and contemplative, then gradually ascends to connect with the repeating pitches E and G, a reference to the setting of the word "yonder" from MacCombie's soprano-and-orchestra work *Leaden Echo, Golden Echo*, on a poem by Gerard Manley Hopkins. After reaching again for the opening *RiverRun* chord, the contemplative beginning then becomes the end. The Consort last performed this work as a tribute to Bruce MacCombie on his death in 2012, and turns to the work again as a memorial for our former colleague Loren Kitt, who passed away this summer.

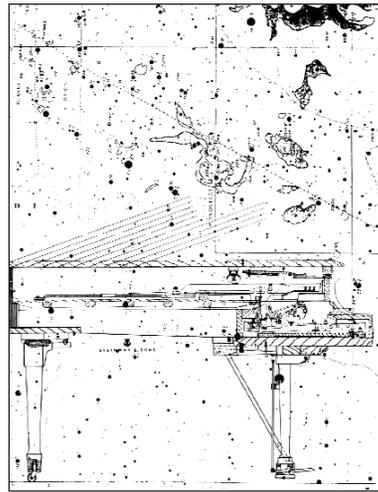
Cuaderno de Viaje I and II

Mario Lavista
(born 1943)

Mario Lavista was born in Mexico City in 1943. He studied composition with Carlos Chávez and Héctor Quintanar, and musical analysis with Rodolfo Halfter at the National Conservatory of Music. Between 1967 and 1969 he was awarded a scholarship by the French government to study with Jean-Étienne Marie at the Sckola Cantorum and attended seminars on new music by Henri Pousseur. In 1969 he was a student of Karlheinz Stockhausen in Cologne, Germany, and participated in the International Summer Courses in Darmstadt.

In Mexico, he founded the Quanta improvisation group in 1970, interested in simultaneous creation and interpretation and in the relationships between live music and electroacoustic music. In 1987 he was awarded a grant from the Guggenheim Foundation to compose his opera *Aura*, based on the short story by Carlos Fuentes. *Aura* premiered in 1988 at the Palacio de Bellas Artes in Mexico City.

In that same year Lavista was appointed a member of the Academy of Arts. In 1991 he received the Mozart medal and in 1998 he entered the National School of Mexico. He has done graphic-musical work with the painter Arnaldo Coen and has composed music for several films. In recent years and in close collaboration with some instrumentalists, he has explored and researched the extended technical and expressive possibilities offered by traditional instruments.



Lavista has approached religious genres in a series of compositions in which he uses Medieval and Renaissance procedures, such as the symbolic use of certain intervals, canonic permutations, and isorhythm, most evident in the *Missa ad Consolationis Dominam Nostram*, a central work in his oeuvre.

An accomplished academic, Lavista has been a visiting professor at the University of Chicago, Cornell, UC San Diego, Indiana University, McGill, University of North Texas, and the University of New Mexico. Since 1970, he has been chair of composition, analysis, and musical language of the 20th century at the National Conservatory of Music. He is founder and director of the magazine *Pauta* and author of the book *Texts Around Music*. In 2013 Mario Lavista won the Tomás Luis de Victoria Composition Prize, the foremost recognition for musical creativity for Ibero-American composers.

The ambiguous title (“travel notebook” in English) suggests a journey of exploration. Indeed, the work is an exhaustive exploration, but of a single device of string playing: harmonics, produced by drawing the bow across the string while lightly touching it at its harmonic nodes, resulting in an ethereal and distinctive tone at pitches proportionally higher than the open string. This is deeply meditative music, exclusively (with a single exception at the very end) employing harmonics to, in the composer’s vision, “help the soul leave the body. Perhaps it is necessary for music to educate the soul of man (not in a religious sense) to become aware of itself.” The two sections of *Cuaderno de Viajer* will be heard as quiet fanfares, one on each half of tonight’s program.

Moon Songs

Shulamit Ran
(born, 1949)

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 the 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.

Ms. Ran’s music has been played by many of the world’s leading orchestras, including the New York Philharmonic, the Israel Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, the Jerusalem Orchestra, l’Orchestre de la Suisse Romande, the Amsterdam Philharmonic, the Baltimore Symphony, the National Symphony, the Orchestra of St. Luke’s, and the American Composers Orchestra; her works have been conducted by, among others, Zubin Mehta, Daniel Barenboim, Pierre Boulez, Gary Bertini, Christoph Von Dohnanyi (in two U.S. tours), Gustavo Dudamel, and the late Yehudi Menuhin. Other performers include the Contemporary Chamber Players of the University of Chicago under Ralph Shapey and Cliff Colnot, Da Capo Chamber Players, the New York New Music Ensemble, the Contemporary Chamber Ensemble under Arthur Weisberg, 20th Century Consort, Monday Evening Concerts in Los Angeles, New York Philomusica, the Pennsylvania Contemporary Players, on “Music Today” in New York directed by Gerard Schwarz, the Mendelssohn String Quartet, the Lark Quartet, the Penderecki Quartet, the Cassatt Quartet, the Peabody Trio, Musical Elements, the San Francisco Contemporary Music Players, Callisto Ensemble (for which Ms. Ran was the 2006–2007 theme composer), both Collage and Musica Viva in Boston, the Chicago Symphony Orchestra’s MusicNOW, and the Chamber Music Society of Lincoln Center. Ms. Ran’s works have been performed at the Library of Congress, the Kennedy Center, and at the Tanglewood, Aspen, Santa Fe, and Yellow Barn summer

festivals, among many others. In 1989, her second string quartet (*Vis-tas*), commissioned by C. Geraldine Freund for the Taneyev String Quartet of Leningrad, received its first performance. It was the first commission given in this country to a Soviet chamber ensemble since the 1985 cultural exchange accord between the former Soviet Union and the United States.

In addition to receiving the Pulitzer Prize in 1991, Ran has been awarded nearly every major honor 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.

Between 1990 and 1997 she was composer-in-residence with the Chicago Symphony Orchestra, having been appointed for that position by Maestro Daniel Barenboim as part of the Meet-the-Composer Orchestra Residencies Program. Between 1994 and 1997 she was also the fifth Brena and Lee Freeman Sr. 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)*. In 2003, Shulamit Ran was 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 works published by Theodore Presser Company and by the Israeli Music Institute, and recorded on more than a dozen different labels.

The composer writes:

Moon Song

Act I, titled “Creation”, starts off with Haim Gouri’s volatile and passionate opening fragment of a larger poem in Hebrew. This passage, ending as it does on the words “creating a moon for you,” suggested to me a seamless transition to a reference in Psalms to the creation of the moon, and from this statuesque, almost incantational music to a Medieval Hebrew poem by Shlomo Ibn Gabirol praising the Lord for having created the moon, first in defining days, years, seasons, and holiday.

In Act II I translated into English some passages from Behar’s poem “Li Bai and the Vacant Moon,” and took these passages through two different presentations. The first is fairly brief and straightforward, almost in a folksy style (though not associated with a specific locale, or people). The second is a much more extended, fantastical elaboration of both the storyline and the music, with passages from “Dover Beach,” the classic poem by Matthew Arnold interjected, as well as a line from Li Bai’s own poem on drinking alone under the shining moon. These interjections, with their own moon-inspired images, are intended to serve as stream-of-consciousness elaborations and enhancements of the “mother poem,” by Behar, also expanding the expressive palette of the music.

The first of two single-instrument entr’actes is a contemplative solo cello interlude, setting the stage for Act III, titled “Star-Crossed.” Here, poetry by Samuel Menashe is framed by some celebrated references to the moon by Sir Philip Sidney and William Wordsworth, all creating, in my mind, a larger entity, a kind of “super-poem.” Its tone is much more dark, pained, and mysterious than any of the previous music.

To segue into the last act, the second entr’acte, a mournful piccolo solo, has an added vocal line—the sole direct reference to *Pierrot Lunaire* in the piece. It is a stylized recitation (in English translation) of the ninth poem of *Pierrot*, the one poem in Schoenberg’s cycle that begins by calling out, repeatedly, the name “Pierrot.”

Hebrew medieval poetry returns in Act IV, titled “Medley.” Selected passages from poems by Yehuda Halevi, Shmuel Hanagid, and a recap of the Ibn Gabirol poem and its music from Act I, are strung together medley-style, blending a more popular strain of music into the framework of this composition, and allowing me to invent some tunes for the jubilant climatic ending with which *Moon Songs* finishes.

The singer, flutist (who also plays piccolo), and pianist are the principal protagonists throughout much of the work, and are given especially challenging, significant parts. The cello is deliberately absent in some sections; thus its appearance, when it is not blended with the other instruments, often allows for a notably contrasting color—perhaps a metaphor for the other side of the moon.

Demanding as her part is, the singer in *Moon Songs* needs to be as much an actress as a singer. Indeed, the choice of the magnificent Lucy Shelton, with whom I have collaborated on numerous prior occasions, for the work's premiere, along with *Pierrot Lunaire*—a signature role of hers—was made early in the process and was wonderfully inspiring. She mostly sings, but also speaks, shouts, intones, and acts out—embodying some of the myriad ways in which, through poetry, myth, and fantasy, we as people have been struck by that gleaming, fantastical, mysterious vision we call the moon.

Commissioned by Dolce Suono Ensemble with funding from The Pew Center for the Arts & Heritage through the Philadelphia Music Project.

Texts

Act I. Creation

Lu lo haya lo laila mi'leylot ka-ele L'lo ulai v'alelai. Al harekhovot. Al megilot ha'esh ha'ele.	If he hadn't had a night like this one out of his nights Without maybe and woe is me. About the streets. About those scrolls of fire.
V'khol ha'khalomot hayu v'nivre-u. Ata holekh mimena v'eleyha. Mosif gshamim azim, Bore l'ma-ankha yareyakh... ¹	And all the dreams were and were created. You go from her and to her. Adding mighty rain, creating for your- self a moon...
Asa yare-akh l'mo-adim Shemesh yada mevo-o ²	[The Lord] made the moon to mark the holidays. The sun knows its way.
Mi yazkir tehilatekha Ba'asotkha ha'yareyakh Rishon l'khashbon mo-adim u'zmanim U'tkufot v'otot l'yamim v'shanim ³	Who will recite your praises Your having made the moon? First in calculating holidays and times, And seasons and signs for the days and the years.

1) Haim Gouri (b. 1923) from *Liheyot Akher II (To Be Different II)*. Translation by David Stillman

2) Psalms, 104:19

3) Shlomo Ibn Gabirol (1021-1058?) from *Keter Malkhut (A Crown for the King XII)*. Translation by Shulamit Ran

Act II: Li Bai and the Vacant Moon

Li Bai tried to embrace the full moon and fell into the river, and he died.... The world spoke to him, intoxicated, he drank to understand. He knew there's no time for philosophy. I, too, like him, the full moon I love, but I have no courage to encircle it. I embrace the vacant moon, and my heart—so it won't fall, so we won't fall! Sh'lo yipol, sh'lo nipol.

Almog Behar (b. 1978) from *Li Bai V'Hayare'akh Hareik (Li Bai and the Vacant Moon)*

Excerpts chosen and translated by Shulamit Ran

Li Bai [an eighth-century Chinese poet] tried to embrace [encircle, surround, hug] the full moon. [He was known as a drunk!] He fell into the river and he died. [He died at the age of sixty-one.]

Li Bai tried to embrace the full moon

The tide is full, the moon lies fair

The sea is calm tonight.

The world spoke to him, intoxicated, he drank to understand.

Listen!

Begin, and cease, and then again begin

... and he knew there is no time for philosophy.

I, too, like him, the full moon love, but I have no courage to encircle it.

Upon the straits.... glimmering and vast ...

I embrace the vacant moon, and my heart,

...The eternal note of sadness bring.

"I drink alone beneath the bright moonshine."

Sh'lo yipol, sh'lo nipol.

Ran's expansion of Behar's text interjects footnotes and elaborations (in brackets), excerpts (in italics) from *Dover Beach* by Matthew Arnold (1822–1888), and one line (in quotes) from *Drinking Alone Under the Moon* by Li Bai (701–762).

Entr'acte I (cello solo)

Act III: Star-Crossed

With how sad steps, O Moon, thou climb'st the skies,

How silently, and how wan a face! ¹

This lunar air

Draws me to you,

The moon's magnet

Aligns that pair

Whom dragons slew,

Whose course was set

Before they knew ²

She who saw the moon last night
 She who swayed with the chant
 Died in her sleep or dreams—
 To say she is dead seems scant.³
 I see her now, denied to lay her head,
 On cold blue nights, in hut or straw-built shed,
 Turn to a silent smile their sleepy cry,
 By pointing to the gliding moon on high ...
 ... all light is mute amid the gloom
 The interlunar Cavern of the Tomb.⁴

- 1) Sir Philip Sidney (1554–1586), from *Astrophil and Stella*
- 2) Samuel Menashe (1925–2011), *Star-Crossed*
- 3) Samuel Menashe, *She who saw the moon last night*
- 4) William Wordsworth (1770–1850), from *An Evening Walk*

Entr'acte II: Prayer to Pierrot

[In homage to Arnold Schoenberg's *Pierrot lunaire* (No. 9)]

Pierrot! My laughter—
 I have forgotten how to laugh.
 The image of splendor has melted away, melted away.
 Black on the pole
 the flag now waves to me.
 Pierrot! My laughter—
 I have forgotten how to laugh.
 Oh, give it back to me,
 you medic of the soul,
 you snowman of verse,
 Your Serene Highness Moon,
 Pierrot, my laughter!

Albert Giraud (1860–1929), “Supplique,” from *Pierrot lunaire*
 Translation by David Stillman

Act IV: Medley

<p>Ya-alat khen v'khetem Ophir Bi'm-orah m'or yom takhpir U'levana k'livnat safir U'khe'etzem ha'shamayim¹</p>	<p>A graceful doe, like gold of Ophir, With her light, she shameth the light of day; Like the moon, like paved work of sapphire, As it were the very heaven.</p>
<p>Shemesh v'yare-akh l'olam shertu² Ehi kofer l'ofer Kam ba'leil l'kol kinor v'ugavim meitivim Asher ra-ah kos b'yadi v'amar:</p>	<p>Sun and moon forever serve. I would be ransom for the fawn who, awakening at night to the melodious sound of strings and pipes, and seeing the cup in my hand says:</p>

<p>“Shte mi'bein sfatai dam anavim” V'yare-akh kmo yod Nikhteva al ksut shakhar Bi'meimay ha'zehavim³</p>	<p>“Drink from between my lips the blood of grapes.” And the crescent-shaped moon was inscribed upon the garments of dawn in golden water.</p>
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<p>Ya-alat khen ... Mi yazkir tehilatekha ...</p>	<p>A graceful doe ... (repeat of first stanza) Who will recite your praises ... (reprise from Act I)</p>
<p>Shemesh v'yare-akh l'olam ...</p>	<p>Sun and moon forever!!] (repeat of 2nd “stanza”)</p>

1) Yehuda Halevi (1075–1141) from *Yona al Afikei Maim—Dove Beside the Water Brooks*. Adapted from *Selected Poems of Yehuda Halevi*, edited by Heinrich Brody, and translated by Nina Salaman. Copyright 1925 by the Jewish Publication Society of America. Copyright renewed 1952 by the Jewish Publication Society of America.

2) Yehuda Halevi from *Ad Yom Va'leil Yishbetu—Until Day and Night Shall Cease*. Translation by Shulamit Ran

3) Shmu'el Hanagid (993–1056) *Ehi Kofer l'Ofer—I would be ransom for the fawn*. Translation by Shulamit Ran

Magic with Everyday Objects

Missy Mazzoli
 (born 1980)

As an established composer on the contemporary music scene, Missy Mazzoli's talent draws audiences equally into concert halls, opera houses, and rock clubs. Her music reflects a trend among composers of her generation who combine styles, writing music for the omnivorous audiences of the 21st century. She inhabits an exquisite and mysterious sound-world that melds indie-rock sensibilities with formal training from Louis Andriessen, David Lang, Aaron Jay Kernis, Richard Ayres, and others.

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” by *The New York Times*, and “Brooklyn's post-millennial Mozart” by *Time Out New York*, Mazzoli has had music performed all over the world by the BBC Symphony, Kronos Quartet, JACK Quartet, eighth blackbird, LA Opera, Roomful of Teeth, Crash Ensemble, Britten Sinfonia, Detroit Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Alabama Symphony, Albany Symphony, American Composers Orchestra, Sydney Symphony, Opera Philadelphia, Emanuel Ax, Michael Mizrahi, Kathleen Supové, cellist Maya Beiser, and violinist Jennifer Koh. Her music has been

featured at numerous festivals including the BBC Proms, Bang-on-a-Can New Music Marathon and Ecstatic Music Festival (New York), the Cabrillo Festival (Santa Cruz), and the Gaudeamus New Music Festival (Amsterdam).

Her opera with librettist Royce Vavrek, *Breaking the Waves*, commissioned by Opera Philadelphia with Beth Morrison Productions, premiered in September 2016. *Breaking the Waves* was awarded the inaugural Award for Best New Opera by the Music Critics Association of North America and hailed as “among the best twenty-first-century American operas yet produced” by *Opera News*.

Mazzoli’s newest opera *Proving Up* (libretto by Vavrek) premieres in January 2018 at Washington National Opera. Co-commissioned by Opera Omaha and Miller Theater of Columbia University, additional performances take place in April and October 2018.

Her critically-acclaimed multimedia chamber opera, *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt*, has received numerous performances including those by LA Opera, Cincinnati Opera, Chautauqua Opera, Milwaukee Opera Theater, and Chicago Fringe Opera.

Recent projects include *Sinfonia (for Orbiting Spheres)* for the Los Angeles Philharmonic’s Green Umbrella Series (followed by an orchestral version for the Boulder Philharmonic); *Vesper Sparrow* for Grammy-winning vocal group Roomful of Teeth; *You Know Me from Here* and *Harp and Altar* for the Kronos Quartet; *New New York Songs* for the Young People’s Chorus of New York; a solo piano piece, *Bolts of Loving Thunder* for Emanuel Ax; and *Quartet for Queen Mab* for ETHEL.

Mazzoli is currently on the composition faculty of the Mannes College of Music, a division of the New School, and a co-founder of Luna Composition Lab. An active pianist, Mazzoli performs with Victoire, an “all-star, all-female quintet” (*Time Out New York*), which she founded in 2008 and dedicated exclusively to her own compositions.

The composer writes:

Magic with Everyday Objects was commissioned by the New York-based NOW Ensemble. It premiered as part of the VIM: Tribeca music series in New York City in May 2007, and was performed as

part of the Bang-on-a-Can New Music Marathon at Manhattan’s World Financial Center in June 2007. *Magic with Everyday Objects* is a piece on the verge of a nervous breakdown, in which the “everyday” building blocks of music are turned upside down. Chords slide relentlessly out of tune, repetitive melodies become hopelessly entangled, and a schmaltzy piano melody perseveres through a frenzy of sound. This is a piece about finding beauty and rapture in the midst of chaos and about acknowledging the chaos that lies just beneath the surface of beauty. *Magic with Everyday Objects* is dedicated to NOW Ensemble, a group that can make magic out of anything.

Bird Songs

Susan Botti

As composer and performer, Susan Botti’s eclectic background and experiences are reflected in her music. Her musical explorations have encompassed traditional, improvisational, and non-classical composition and singing styles.

Botti is the recipient of numerous grants and awards, including the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the Rome Prize; and grants from the National Endowment for the Arts, the Aaron Copland Fund, NY Foundation for the Arts, The Greenwall Foundation, The Jerome Foundation, ASCAP, and the Foundation for Contemporary Performance Arts. She was the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra. Additional orchestral commissions include works for the New York Philharmonic and the Orpheus Chamber Orchestra.

Recently premiered: *Glaze* (orchestra) commissioned by the Alabama Symphony; *Bird Songs*, for solo soprano “in a nest of percussion,” commissioned and premiered by Lucy Shelton; and *Mangetsu* for soprano and violin, commissioned by violinist Airi Yoshioka (premiered by Botti and Yoshioka). *Gates of Silence* (Albany Records) is a group of three works for violin and piano, piano trio, and piano trio plus soprano (Botti). Inspired by Virgil’s *Aeneid*, it incorporates poetry by National Book Award finalist, Linda Gregerson. This poetry, *Dido Refuses to Speak*, was awarded a 2011 Pushcart Prize.

A recording of Botti’s vocal chamber music, *listen, it’s snowing* (New World/CRI), features her operatic soliloquy, *Telaio: Desdemona* (for

soprano, string quartet, harp, piano, and percussion). Called “striking emotional music...” (*Opera Magazine*), this work was commissioned by The American Artists Series of Detroit, and has been performed in numerous venues including New York City, Taipei, Santa Fe, Atlanta, and Washington D.C.

In addition to performing her own vocal works, Botti specializes in the performance of contemporary music by composers of diverse styles including Gubaidulina, Kurtag, Chihara, Pintscher, Matheson, and Cage, among others. Composer/conductor Tan Dun created several major works highlighting her vocal and theatrical talents, including the role of “Water” in his internationally renowned opera, *Marco Polo* (Sony Classical).

A native of Cleveland, Ohio, Botti’s early training included studies in music, art, and theater. She is a member of the Composition faculties at the Manhattan School of Music and at Vassar College.

The composer writes:

Seven of the Rabindranath Tagore’s poems from “Stray Birds” are the texts for my “Bird Songs,” composed for Lucy Shelton. The “nest of percussion” is a collection of instruments I’ve either made or have gathered on my journeys (in true bird-like fashion).

Bird Songs

from *Stray Birds* (Tagore)

- 1) Silence will carry your voice like
the nest that holds the sleeping birds. (#155)
- 2) The bird wishes it were a cloud.
The cloud wishes it were a bird. (#35)
- 3) Listen, my heart, to the whispers
of the world with which it makes love to you. (#13)
- 4) The cricket’s chirp and the patter
of rain come to me through the dark,
like the rustle of dreams from my past youth. (#198)
- 5) Roots are the branches down in the earth.
Branches are roots in the air. (#103)

- 6) The bird-song is the echo of the
morning light back from the earth. (#245)
- 7) Light in my heart the evening star
of rest and then let the night whisper
to me of love. (#274)

Vitrales de Ambar

Gabriela Ortiz
(born 1964)

Gabriela Ortiz is one of the foremost composers in Mexico today, nominated for two Latin Grammy Awards. Her musical language achieves an expressive synthesis of tradition and the avant-garde, combining high art, folk music, and jazz in novel, frequently refined and always personal ways. In her engaging and complex music, she manages to achieve a balance between highly organized structure and improvisatory spontaneity. Although Ortiz is based in Mexico, her music is commissioned and performed all over the world by prestigious ensembles, soloists, and orchestras such as the Los Angeles Philharmonic and the Esa Pekka Salonen, Kroumata, and Amadinda percussion ensembles; Kronos Quartet; Dawn Upshaw; Sarah Leonard; Cuarteto Latino-americano; Pierre Amoyal; Southwest Chamber Music; Tambuco percussion quartet; The Malmo Symphony Orchestra; Mexico City Philharmonic Orchestra; Simon Bolivar Orchestra in Venezuela; BBC Scottish Symphony; The Royal Liverpool Philharmonic; among others. Recent premieres include: *Unicamente la verdad* (her first opera) with Long Beach Opera; *Altar de Piedra* for three percussion players, timpani, and orchestra premiered in Europe by the Amadinda percussion quartet and the Hungarian Philharmonic Orchestra under Zoltan Kocsis; and the American premiere of the same work by the commissioning ensemble, the Los Angeles Philharmonic Orchestra with the Esa Pekka Salonen and the Kroumata percussion ensemble.

Ortiz has been honored with the National Prize for Arts and Literature (the most important award for writers and artists given by the government of Mexico), the Mexican Academy of Arts Civitella Ranieri Artistic Residency, John Simon Guggenheim Memorial Foundation Fellowship, the Fulbright Fellowship, the first prize of the Silvestre Revueltas National Chamber Music Competition, the first prize at the Alicia Urreta Composition Competition, Banff Center for the Arts Residency, the Inroads Commission (a program of Arts International

with funds from the Ford Foundation), the Rockefeller Foundation, and the Mozart Medal Award.

Born in Mexico City, Ortiz grew up in a musical family: her parents were members of the famous folk music ensemble Los Folkloristas, founded in 1966 to preserve and record the traditional music of Mexico and Latin America. Ortiz trained with the eminent composer Mario Lavista at the National Conservatory of Music and Federico Ibarra at the National University of Mexico. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received the University of Mexico Scholarship to complete Ph.D. studies in electroacoustic music composition with Simon Emmerson at the City University in London. She currently teaches composition at the Mexican University of Mexico City and as visiting faculty at Indiana University. Her music is currently published by Schott, Boosey, and Hawkes; Arla Music and Ediciones Mexicanas de Música; saxiana presto; and tre fontane.

The composer writes:

The inspiration for *Vitrales de ambar* (Windows of Amber) originated from two sources. The first was my request for the talented Mexican writer Monica Sanchez to write a series of small poems to describe the migration of monarch butterflies. The second has to do with a moving ABC news article published on November 20, 2008, which my dear friend Dr. Marianne Lielian-Gilbert sent me, that discussed a woman's encounter with a wounded monarch in New York State. Upon finding the wounded butterfly, she repaired its broken wing, nursed it back to health, and brought it to Florida, with the help of a truck driver, in order to assist it in finishing its migration to the state of Michoacan, Mexico. The beauty of Monica's poems and the tenderness of the article gave me countless musical ideas. In addition, the work is inspired by my memory of seeing thousands of butterflies creating a vibrant and translucent texture in the sky during a trip we made with my daughter Elena, then six years old, to Anganguero, Michoacan, to see the arrival of the monarch butterflies. In *Vitrales de ambar* all these feelings and creative impulses are translated into musical prisms that intertwine and transform, creating a kind of musical kaleidoscope. The work was commissioned by Veronique Lacroix and the Ensemble Contemporain de Montreal.

Artist Bios

PAUL CIGAN, clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breedon 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. 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. Cigan is currently on the faculty of the Catholic University of America, is a returning coach for the National Orchestral Institute at the University of Maryland, and was formerly a member of the clarinet faculty at the Peabody Institute of Music.

LISA EMENHEISER, 21st Century Consort pianist and Steinway Artist, has been performing with the National Symphony Orchestra for 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. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, and the McLean Orchestra, and was one of the featured soloists for the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser appears regularly in concert with musicians of the National Symphony Orchestra. An avid performer of chamber music, Lisa 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. Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Alberto 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.

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 competitions, Mr. Foster

became a member of the National Symphony's viola section in 1993 and was appointed principal by music director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan, and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the International Principals faculty at the Pacific Music Festival in Sapporo, Japan.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. From 2005 through 2015 he was the school's dean and was responsible for establishing the University of Michigan Gershwin Initiative; for re-instituting international touring; for strengthening the diversity of the faculty, staff, and student body; for the funding and design of a \$30M expansion/renovation of the music building; for launching, as founding dean-director, the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities); and, before stepping down following the U-M dean term limit of ten years, brought the school to 80 percent of its 2018 campaign goal of \$90M. In Washington, in addition to his work with 21st Century Consort, he is founder, co-director, and lutenist of the Folger Consort, ensemble-in-residence at the Folger Shakespeare Library since 1977. The ensemble has toured and recorded extensively, and has recently produced its fourth in a series of collaborations with British actor Sir Derek Jacobi, in performances at the Globe Theatre in London, in California's Napa Valley, and at Strathmore Hall and the Kennedy Center. 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. Assistant, then 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 British ASV, Arabesque, Bard, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

JOHN KILKENNY enjoys a unique career as a performer, conductor, educator, and artistic administrator. He was hailed as a "particularly fine timpanist" by *The Washington Post*. His 2016–2017 season included multiple performances of the Michael Daugherty *Raise the Roof: Concerto for Timpani*, as well as solo, chamber, and orchestral performances across the country. Mr. Kilkenny is director of percussion studies and assistant director of concert bands at

George Mason University. In the summer months, he is artist-in-residence at the Sewanee Summer Music and faculty advisor for International Teaching Scholars: Costa Rica. Mr. Kilkenny received his bachelor of music from Juilliard and master of music from Temple University.

JAMES NICKEL, French horn, has served as third horn with the National Symphony Orchestra since 2008. Previously, he was the assistant principal horn with the Dallas Symphony Orchestra, and associate principal horn with the Montreal Symphony Orchestra. He has also served as guest principal hornist with the Orpheus Chamber Orchestra on their European tour in 1998, and performed with the orchestras of Houston, Detroit, Fort Worth, Rhode Island, and the Boston Philharmonic. He can be heard on recordings by the National, Dallas, Detroit, and Montreal symphonies, and also with his horn colleagues from the Dallas and Houston symphonies on their Crystal Records CD *Texas Horns*. Mr. Nickel has been featured as a soloist with the National Symphony, the Dallas Symphony, the Florida Orchestra, the Southeast Iowa Symphony Orchestra, and the New England Conservatory Symphony Orchestra. Mr. Nickel has participated in the Stellenbosch International Chamber Music Festival in Stellenbosch, South Africa; the Music in the Mountains festival in Durango, CO; the Sun Valley Summer Symphony in Idaho; the National Repertory Orchestra; the Spoleto festival; the American Wind Symphony; the Texas Music Festival; and the Sarasota Music Festival. In addition to performing, Mr. Nickel is on faculty at both Catholic University in Washington, DC, and George Mason University in Fairfax, VA.

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 festival tours, playing at the BBC Proms and the Lucerne, Bonn, and Grafenegg festivals. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras: the Auckland Philharmonia, the SBS Radio and Television Orchestra, the University of Melbourne Symphony, and the Eclipse Chamber Orchestra. She made her US 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*. 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. 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.

LUCY SHELTON, soprano, winner of two Walter W. Naumburg Awards—for chamber music and solo singing—enjoys an international career generously marked by prestigious performances. As one of the foremost interpreters of today's composers, Ms. Shelton has premiered over 100 works, including Elliott Carter's song cycle *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Sparrows* and *Magabunda*, Poul Ruders's *The Bells*, Stephen Albert's *Flower of the Mountain*, and Robert Zuidam's opera *Rage d'amours*, all of which were written for her. She has premiered Grisey's *L'Icone paradoxiale* with the Los Angeles Philharmonic; sung Boulez's *Le visage nuptial* under the composer's direction in Los Angeles, Chicago, London, and Paris; appeared in London, Vienna, and Berlin with Kurtág's *The Sayings of Peter Bornemisza* with pianist Andras Schiff; and made her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*. She has appeared with major orchestras worldwide, including Amsterdam, Boston, Chicago, Cologne, Denver, Edinburgh, Helsinki, London, Los Angeles, Melbourne, Minnesota, Munich, New York, Paris, St. Louis, Stockholm, Sydney, and Tokyo. Ms. Shelton has exhibited special skill in dramatic works, including Berio's *Passaggio* with the Ensemble InterContemporain, Tippett's *The Midsummer Marriage* (for Thames Television), Dallapiccola's *Il Prigioniero* (her BBC Proms debut), Rands's *Canti Lunatici* and staged performances of Schoenberg's *Pierrot lunaire* (with Da Camera of Houston and eighth black-bird). Her diverse recordings showcase works of Adolphe, Albert, Benson, Carter, Crawford Seeger, Del Tredici, Goehr, Karchin, Kim, Knussen, Messiaen, Rands, Schoenberg, Schwantner, Stravinsky, and Ung, and include performances on the Deutsche Grammophon, Bridge, Abany, and many other labels. Ms. Shelton coaches privately at her studio in New York City, and is on the vocal faculty of the Tanglewood Music Center and the Manhattan School of Music's Contemporary Performance Program. She has received honorary doctorates from Pomona College and the Boston Conservatory. Ms. Shelton's primary mentor was the legendary mezzo soprano Jan DeGaetani.

RACHEL YOUNG, cello, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass albums. She is a member of the Kari Quartet, the 21st Century Consort, and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the

Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center, and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, DC. 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, 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.

www.21stcenturyconsort.org



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Future Programs

An Evening of Carols ■ DECEMBER 16, 2017

Special performance at St. Mark's Episcopal Church, 301 A Street, SE

The Consort undertakes the performance and filming by videographer Paul H. Moon of Jon Deak's redemptive tale. 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 includes this performance of 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*

NED ROEM – *The Unquestioned Answer*

ANDREA CLEARFIELD – *New Work*

LEONARD BERNSTEIN – *Prelude, Fugue, and Riffs*

Interested in volunteering for upcoming
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.

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 Bora Yoon will be heard in selections from Sarah Kirkland Snider's unforgettable mega-cycle.

CHEN YI – *Tunes from My Home*

SARAH KIRKLAND SNIDER – Songs from *Unremembered*

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

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

Concerts are at the Smithsonian American Art Museum unless otherwise noted, and are FREE. Programs begin at 5:00 p.m., with pre-concert discussions at 4:00 p.m., and receptions following the concerts. Please note the different venue for the December 16 concert.

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

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Compiled October 2017