

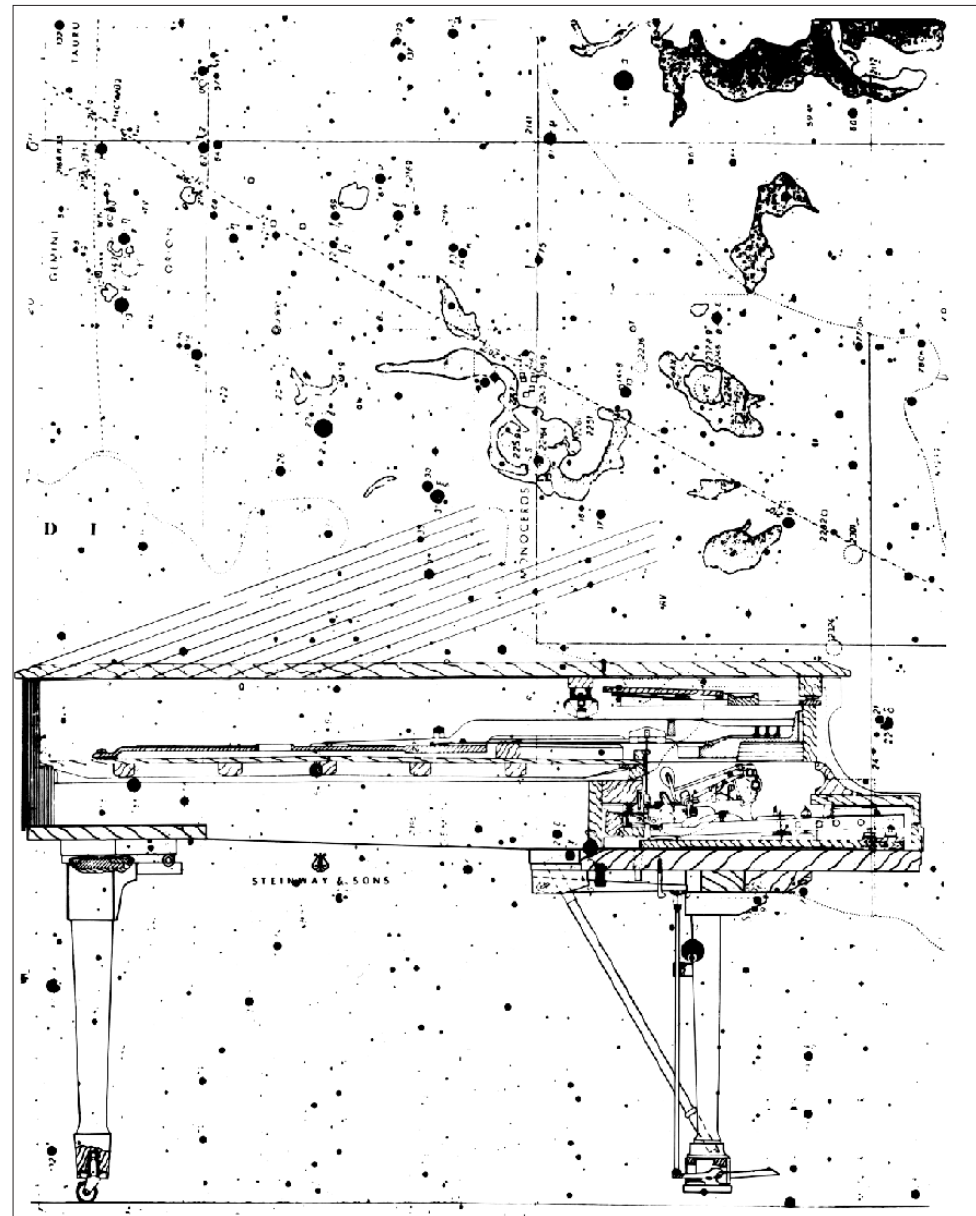
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Compiled February 2018



Smithsonian American Art Museum presents
21st CENTURY CONSORT
 February 17, 2018
 Nan Tucker McEvoy Auditorium
 Smithsonian American Art Museum

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass
Paul Cigan, clarinet
Lisa Emenheiser, piano
Dan Foster, viola
Lee Hinkle, percussion
Alexandra Osborne, violin
Sara Stern, flute
Jane Stewart, violin
Alice Teyssier, soprano
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, February 17, 2018
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, the Fuller Foundation, the St. Paul Community Foundation, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

Future Program

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.

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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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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Smithsonian American Art Museum

presents

Pre-Concert Discussion

Christopher Kendall and guests

Program

Lenny's Legacy

For Lenny: Variation on New York, New York Lukas Foss

Ms. Emenheiser

Clarinet Sonata Leonard Bernstein

Mr. Cigan, Ms. Emenheiser

Time Cycle Lukas Foss

Mr. Cigan, Ms. Emenheiser, Mr. Hinkle, Mr. Kendall,
Ms. Teyssier, Ms. Young

INTERMISSION

The Unanswered Question (arr. Consort) Charles Ives

Mr. Foster, Ms. Osborne, Ms. Stern, Ms. Stewart, Ms. Young

The Unquestioned Answer Ned Rorem

Ms. Emenheiser, Ms. Osborne, Ms. Stewart, Ms. Stern, Ms. Young

A Space Between Andrea Clearfield

Ms. Osborne, Mr. Foster, Mr. Hinkle, Ms. Stewart, Ms. Young

Prelude, Fugue and Riffs (arr. Landes) Leonard Bernstein

Mr. Barber, Mr. Cigan, Ms. Emenheiser, Mr. Hinkle

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

Program Notes

Leonard Bernstein

Leonard Bernstein was a singular figure in 20th century music and American culture. According to the official sponsors of the international Bernstein celebration, “his legacy resonates now more than ever. ‘Leonard Bernstein at 100’ will celebrate the career of this monumental artist by focusing on four pillars of Bernstein’s legacy: his work as a Composer; Conductor; Educator; and Activist/Humanitarian.” The 21st Century Consort is delighted to represent the Smithsonian American Art Museum in our city’s part of the celebration. Granted, our medium—chamber music—does not comprise a significant part of Bernstein’s output. But in our program we have embraced works not only by Bernstein himself, but by his colleagues—especially fellow composer/performers—who influenced him and were in turn influenced by him. Prominent among these was Lukas Foss, whose career intersected with Bernstein’s in a number of ways. Legend has it that at Tanglewood in August 1990, Foss asked the then-seriously ill Bernstein how he was doing. Lenny said, “I’m still upright,” and Lukas replied “You’re better than a piano; you’re both upright and grand!” Bernstein died two months later, and Foss was one of many friends at the funeral. It seemed fitting to begin our program with the delightful Bernstein tribute, “**For Lenny: Variation on New York, New York.**”

As a composer, Leonard Bernstein (1918–1990) created works for the Broadway stage—*West Side Story*, *On the Town*, *Wonderful Town*, and *Candide*—and the concert hall, where his orchestral and choral music is frequently performed. He collaborated with choreographer Jerome Robbins on three major ballets and received an Academy Award nomination for his score for *On the Waterfront*. As a conductor, Bernstein was a dynamic presence on the podium of the world’s greatest orchestras for almost half a century, including over 500 recordings and filmed performances. Bernstein was Music Director of the New York Philharmonic from 1958 until 1969. He had special relationships with the Israel Philharmonic and Vienna Philharmonic, both of which he conducted extensively in live performances and recordings. He won 11 Emmy Awards for his celebrated television work, including the Emmy award-winning *Young People’s Concerts* series with the New York Philharmonic. As teacher and performer, he played an active role with the Tanglewood Festival from its founding in 1940 until his death, as well

ALICE TEYSSIER, soprano, has appeared as a soloist with the San Diego Symphony, International Contemporary Ensemble, Talea Ensemble, the San Francisco New Music Players, and the Bach Collegium San Diego, among others, and has premiered numerous works. With Michael Weyandt and Bradley Scott Rosen, she performs as The Atelier, a uniquely organized music-image-movement ensemble, which was featured on the 2016 Resonant Bodies Festival in New York. She has since presented many modern operas by composers such as Viktor Ullman, Anthony Davis, and Esteban Insinger, and continues to forge new ways of creating and developing the operatic stage with her collaborators. 2017-18 sees her take on feature roles in several world premiere stage works: Ashley Fure’s ‘Force of Things’, Pauline Oliveros and IONE’s ‘The Nubian Word for Flowers’ (Hermione), and Clara Latham’s ‘Talking Cure’ (Anna O.) A core member of the International Contemporary Ensemble (ICE), Alice has toured to Los Angeles, San Francisco, Chicago, France, Cuba, Abu Dhabi, Houston, and Boston, and has been a mainstay of the group’s residency at the Ojai Festival. With the group, Alice will premiere new large-scale works by Wojtek Blecharz, Sabrina Schroeder, Morgan Krauss, and Monte Weber, all 2016-17 OpenICE commissionees. Connecting her work to the world and people of all walks of life is important to Alice, and she devotes much of her time in the educational and engagement realm. As a soloist and with ICE, she has given residencies for composers and performers of new music at such universities as Brown, Harvard, Huddersfield, Leeds, Michigan, SUNY-Buffalo, and Stanford. Alice has made a mission of engaging younger children in the creative process; her work with OpenICE and EntICE initiatives has born fruit with the Youth Orchestra Los Angeles, The People’s Music School in Chicago, USDAN, and will feature new projects with the San Francisco Symphony Youth Orchestra and UpBeat NYC (the Bronx) this year. Born in Australia of French parents, Alice has lived all around the United States, France and Germany and continues to perform on all continents. She has earned degrees from the Oberlin Conservatory of Music (BM, MM Opera Theater), the Conservatoire de Strasbourg (Specialization Diploma), and a Doctorate of Musical Arts from the University of California-San Diego. As of fall 2017, she serves as Clinical Assistant Professor of Performance at New York University.

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

lights include tours across Australia and the US with the Australian Chamber Orchestra; founding board member and violinist of Jackson Hole Chamber Music (a brand-new chamber music experience in Jackson); a concert on the “King Louis XIV” Amati at the Smithsonian American History Museum; Guest Concertmaster with the Auckland Philharmonia; the Dvorak *Piano Quintet* with Maestro Eschenbach; and appearances at the Lucerne, Bonn, Grafenegg and Rostropovich Festivals and the BBC Proms. A graduate of the Curtis Institute of Music and the Juilliard School, she currently plays with the 21st Century Consort, Eclipse Chamber Orchestra, Omega Ensemble in Sydney; frequently performs with The Last Stand Quartet; and is a teaching artist for the American Youth Philharmonic Orchestra and the NSO’s Youth Fellowship and SMI programs.

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 she found herself 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 was made by the Venetian master Matteo Goffriller and dates from 1691.

as with the Los Angeles Philharmonic Institute and Pacific Music Festival (both of which he helped found) and the Schleswig Holstein Music Festival. Bernstein received innumerable honors, including the Kennedy Center Honors in 1980 and the American Academy of Arts and Letters’ Gold Medal in 1981; dozens of honorary degrees and awards from colleges and universities; and national honors from Austria, Italy, Israel, Mexico, Denmark, Germany, and France. In 1985 the National Academy of Recording Arts and Sciences honored Bernstein with the Lifetime Achievement GRAMMY Award. His writings were published in *The Joy of Music* (1959), *Leonard Bernstein’s Young People’s Concerts* (1961), *The Infinite Variety of Music* (1966), and *Findings* (1982). As the Charles Eliot Norton Professor of Poetry, Bernstein also delivered six lectures at Harvard University in 1972–1973 that were subsequently published and televised as *The Unanswered Question*. In 1990, he received the Praemium Imperiale from the Japan Arts Association awarded for life-time achievement in the arts. Bernstein died on October 14, 1990.

Sonata for Clarinet and Piano

By 1942, the year the *Sonata for Clarinet and Piano* was completed, Leonard Bernstein had graduated from Harvard University (in 1939), received a diploma in conducting from Curtis Institute of Music (in 1941), and studied conducting at Tanglewood, with Serge Koussevitzky. After the excitement of his first Tanglewood summer, at age 23 and no longer a student, Bernstein had no professional plans or commitments. With war for the U.S. feeling inevitable, he had worried about military draft even before the Pearl Harbor attack in December of 1941 (he was eventually classified 4F by the draft board due to asthma). With nothing but time on his hands, at the end of the summer of 1941 Bernstein headed to Key West, Florida, for a vacation. It was there that he began composition on the clarinet sonata. He listened intently to Radio Havana, and even composed music for a ballet, *Conch Town*, a theme of which was later to become “America” in *West Side Story*. The Cuban influence on the rhythms of the clarinet sonata is not as obvious, but discernable. The work was completed in Boston in February of 1942. Bernstein left few details about the composition of the sonata, and after this early period wrote little instrumental chamber music. The sonata, however, was Bernstein’s first published composition and has become one of the most important and beloved pieces of twentieth century clarinet repertoire.

Lukas Foss

Lukas Foss Obituary (Chris Pasles, *LA Times*, 2/6/09):

Lukas Foss, 86, an American composer, conductor, and pianist of wide-ranging talent, died Feb. 1 at his home in New York. He had Parkinson's disease.

American composer Aaron Copland once called Mr. Foss's works "among the most original and stimulating compositions in American music."

Mr. Foss wrote more than 100 works, passing through three stylistic periods, from tonal, neoclassical writing through experimentation with 12-tone, electronic, chance, and other techniques, and then returning to more listener-friendly works.

His output included four symphonies and three string quartets, among many choral, chamber, orchestral, and stage pieces, embodying almost every style available to a classical composer.

His best-known works are "Time Cycle" (songs with orchestra after texts by W.H. Auden, A.E. Housman, Franz Kafka and Friedrich Nietzsche); "Baroque Variations" for orchestra (deconstructions of Bach, Handel, and Domenico Scarlatti); "Echoi" (for four instruments); two operas, "The Jumping Frog of Calaveras County" (after Mark Twain) and "Griffelkin"; Symphony No. 3 (Symphony of Sorrows); and "Renaissance Concerto" for flute and orchestra.

Mr. Foss was often overshadowed by his friend and colleague Leonard Bernstein.

"People would always talk about Lukas in relationship to Lenny, and that made people overlook what he was and is, which is a much more disciplined composer," composer William Bolcom told the *Detroit Free Press* in 2000. "Lukas has been almost cursed by his ability to do so many different things so well."



1944 PHOTO BY ASSOCIATED PRESS
Leonard Bernstein plays the piano during a rehearsal with Lukas Foss. Aaron Copland called Foss's works "among the most original" in American music.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. During his decade as the school's dean (2005-2015) he was responsible for establishing the University of Michigan Gershwin Initiative; re-instituting international touring; increasing the diversity of the faculty, staff, and student body; for funding and leading the design and construction of a \$30M expansion/renovation of the music building; for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities); and, by the time he stepped down, hiring almost half the School's faculty and bringing 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.

ALEXANDRA OSBORNE, violin, enjoys a versatile career as an orchestral and chamber musician, solo artist, and teacher. She was appointed to the National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009 and most recently was the Acting Assistant Concertmaster. Prior to this, she performed as a regular substitute with the Philadelphia Orchestra, including invitations for their Florida/Puerto Rico tour and its own chamber music series. Ms. Osborne made her U.S. solo debut with the South Bend Symphony, and has appeared as soloist with all of the major Australian orchestras, the National Symphony, the Auckland Philharmonia, and the Eclipse Chamber Orchestra. A chamber music lover, Ms. Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota and Colorado Music Festivals; the Philadelphia Chamber Music Society; the Fortas Chamber Music Series; and was a featured artist in *Symphony Magazine*. She is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the *Symphony Australia Young Performers Award*, Australia's largest and most grueling instrumental competition. Ms. Osborne collaborated with members of the Chamber Music Society of Lincoln Center for Alice Tully Hall's highly acclaimed opening night concert and performed the Mendelssohn *Octet* at Lincoln Center with members of the New York Philharmonic. Recent high-

tional 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.

LEE HINKLE, D.M.A., is a percussionist and baritone vocalist whose percussion playing has been called "rock-steady" by the *Washington Post*. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder Sekhon's *Double Percussion Concerto* for two percussion soloists and wind ensemble. Hinkle's notable performances have included his work with the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle's most recent solo CD released in January 2015, "Theatrical Music for Solo Percussion," can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions. Hinkle currently serves on the faculty at the University of Maryland where he is Co-Director of Percussion Studies. He also serves on the Percussive Arts Society's New Music / Research Committee and is the President of the MD / DE Chapter of the Percussive Arts Society. To learn more about Lee, visit www.leehinkle.com.

The son of a philosophy professor and a painter, Mr. Foss was born Lukas Fuchs in Berlin in 1922. In the 1930s, he studied music at the Lycee Pasteur in Paris and the Curtis Institute of Music in Philadelphia, studying piano with Isabelle Vengerova, who also taught Bernstein; conducting with Fritz Reiner; and composing with Rosario Scalerto and Randall Thompson,

Mr. Foss was also part of the first class of pre-professional students at what was then Berkshire Music Center in Lenox, Mass. His first major success came at 22 with "The Prairie," a cantata based on Carl Sandburg's poem, which won the 1944 New York music Critics' Circle Award. The piece was heavily influenced by the populist style of Copland.

Mr. Foss succeeded Arnold Schoenberg as head of composition at the University of California at Los Angeles in 1953 and taught there for ten years. He also served as music director or conductor for the Buffalo Philharmonic, the Brooklyn Philharmonic, the Jerusalem Symphony, and the Milwaukee Symphony.

Mr. Foss was a two-time Guggenheim fellow (1945 and 1960) and won the prestigious Rome Prize in 1950 and an American Society for Composers, Authors, and Publishers award for adventurous programming in 1979.

He was often criticized for picking up on compositional trends rather than initiating them. "What some people don't notice when they call me trendy is that I got there after the trend, and usually out of simple curiosity," he told the *Los Angeles Times* in 1987. "Like Ives, who usually got there too early, I did nothing at the right time. I usually got there too late."

Mr. Foss is survived by his wife, painter Cornelia Brendel Foss; two children; a brother; and three granddaughters.

Time Cycle

Time Cycle was the first piece to be performed twice at its world premiere by the New York Philharmonic (October 20, 1960). Upon the completion of the first performance by soprano Adele Addison, Leonard Bernstein turned to the audience and said, "My colleagues on stage and I think so highly of Lukas Foss' *Time Cycle* that we would like to make a proposal: If you wish, we will repeat the whole piece for

you. And if there are only twelve people in this house who want to hear it again we will play it for those twelve.”

Foss considered *Time Cycle* a stylistic departure from his neoclassic approach, and a foray into improvisational sound and the avant-garde: “*Time Cycle* was my first work using (on and off) atonal and twelve-tone devices.” This approach would typify his attitude towards composition. “I think it’s questionable to claim: ‘I’m a twelve-tone composer’ or ‘I’m a minimal composer.’ Why limit myself to one technique? Can we imagine Bach saying, ‘I’m a fugue composer,’ and writing nothing but fugues? That’s ridiculous. The richer the vocabulary, the richer the music.”

Foss described *Time Cycle* with modernist austerity as “a group of four songs, two English and two German, each referring to time, clocks or bells.” The poetic texts are integral not only to the affect of each song, but to their musical structure and meaning as well. The four songs of the *Time Cycle* are tied to each other only by a chord, a single sound—C# A B D# which undergoes various alterations—serving as a unifying musical element.

The first poem is the most objective of the four; it is also the most riddle-like. Auden’s paradoxical inversions, “Clocks do not show the time of day.... Nor does the question satisfy the answer.... What happens to the living when we die....” lead to the music’s final mirror canon, of which the sound is as enigmatic as the poem, but on closer examination, just as precise.

We’re Late

*Clocks cannot tell our time of day
For what event to pray,
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.
Nor can our question satisfy
The answer in the statue’s eye.
Only the living ask whose brow
May wear the Roman laurel now:
The dead say only how.
What happens to the living when we die?
Death is not understood by death; nor you, nor I.*

– W. H. Auden

Artist Bios

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.

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. 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 Na-

burner for some time. Bernstein had written it for Woody Herman's jazz band in 1949, but the ensemble disbanded before it was completed and Bernstein let the composition languish in his "someday" files. In late 1952, he revised the piece, with a reduced instrumentation, to serve as a ballet scene in *Wonderful Town*, the musical he was writing with Betty Comden and Adolph Green. That scene was cut from the show during preliminary try-outs, so the score returned to his files. The Omnibus broadcast finally offered a reason for Bernstein to complete the work. He conducted the ABC-TV Studio Band in that first airing, and ended up dedicating it not to Benny Goodman, who many sources have stated was the soloist in the premiere, but to clarinetist Al Gallodoro, whose rich career included playing lead clarinet and alto saxophone with the Paul Whiteman Orchestra and bass clarinet in the NBC Symphony.

The three continuous portions of the piece stand as essentially independent episodes, each focusing on a different component of standard swing-band style. The Prelude presents an opening snappy gesture, then a sultry tune; the Fugue is a bouncy expanse of counterpoint (not quite two minutes long); and in the Riffs segment, the texture builds before the fugue subject makes some final appearances and the piece reaches its swing-band raise-the-roof conclusion.

The swing band version of the work has been arranged by the piano/percussion duo, Synchronicity—Gregory and Garah Landes—for the current chamber scoring. The Consort is grateful for their generous support and cooperation and making the music available for this performance, and to Boosey & Hawkes for permission to present the work in arrangement.

II. Housman's frightening four lines form the scherzo of the cycle. The "justling" of the bells is first introduced not by bell sounds, but by clarinet, cello and vibraphone. These become bells. So does the voice.

When the Bells Justle

*When the bells justle in the tower
The hollow night amid
Then on my tongue the taste is sour
Of all I ever did.*

– A. E. Housman

III. One of the principal musical techniques used in the cycle was suggested by the sentence "the clocks do not synchronize; the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace." It was when he came across this sentence that the composer had the time-cycle idea.

Sechzehnter Januar

January 16. This last week was like a total breakdown. — Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It may (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart. — But then I may, I may, be it only to the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image— one might say instead, onslaught against the last frontier. . . .

– Franz Kafka, from his diaries (translation by the composer)

IV. Nietzsche separates each line of the poetry from the next by the stroke of the midnight clock. The vocal line is thus constantly interrupted; when it proceeds it takes up where it left off before. The vocal line and its accompaniment form one music, which is diatonic and

tonal. On another level a chromatic, atonal canon at the fourth weaves through the piece (beginning with the vibraphone and the clarinet). This is time flowing by, as it were, between the strokes of the clock. These strokes form yet another music (first heard on the keyboards). The organization of this third (serial) music works as follows: when the clock strikes, say seven, the seven pitches of the row begin their entrance on the seventh beat of a 7/4 bar. A little later, eight pitches of the row will unfold beginning on the eighth beat of an 8/4 bar. In between these numerical markers, there is no feeling of measured bars. The ear hears three “music’s,” each having its own time and tempo, each its own organization. (adapted from the composer’s notes for the original recording).

O Mensch, gib Acht

One! O Man! Take heed!

Two! What speaks the deep midnight!

Three! I slept, I slept—

Four! From deep dream I awoke:

Five! The world is deep,

Six! And deeper than the day.

Seven! Deep is its woe—

Eight! Lust deeper than heartache.

Nine! Woe speaks; begone!

Ten! But lust desires eternity.

Eleven! Desires deep, deep eternity.

Twelve!

– Friedrich Nietzsche, *Also sprach Zarathustra* (translated by the composer)

Charles Ives

Charles Edward Ives was born in Danbury, Connecticut, on October 20, 1874. His father George was a famed bandmaster of the town known for his sometimes radical performance ideas. The young Ives, having learned piano and organ, composed original material as a teen and played for his nearby church.

Ives went on to attend Yale University where he studied under Horatio Parker, who made it clear that he expected his pupil to follow traditional classical music forms. Near the start of his schooling Ives was emotionally crushed by the death of his father from a stroke, yet he managed to graduate and went on to live in New York City, working as an insurance clerk and doing composition on the side.

featured composer in the 2014 Women Composers Festival of Hartford. She was also a 2014 recipient of the Copland House Residency Award. Dr. Clearfield served on the composition faculty at The University of the Arts, where she earned her M.M., from 1986-2011. She received a D.M.A. from Temple University, where she has been honored as a distinguished alumna. Dr. Clearfield is in demand as a curator, speaker, music panelist, and adjudicator. She is the pianist of the Relache Ensemble and the founder and host of the Philadelphia Salon concert series, winner of *Philadelphia Magazine’s* 2008 “Best of Philadelphia” award, which is currently celebrating its 29th year featuring contemporary, classical, jazz, electronic, dance, and world music.

A Space Between

The composer writes:

Within this work are fragments of texts from Gertrude Stein’s 1914 collection of poems “Tender Buttons.” As in Stein’s poetry, there is an obsession with motives. The more the cells appear in different contexts, repetition, and variation, the more meaning they may take on for the listener. The motives undergo transformation until they evolve into something new. These particular phrases were chosen because of their related themes: separation, wholeness, order, differentiation, and likeness—and how the space between can reveal greater connection between them. The composer also notes that in its theatrical character, use of perpetual motion, repeated motives, jazz rhythms and subject (Bernstein also set Gertrude Stein’s poetry), her music owes a happy debt to Leonard Bernstein.

This commission was made possible by Global Première Consortium Commissioning Project: Douglas O’Connor and Baljinder Sekhon, co-founders; Lee Hinkle, consortium leader.

Prelude, Fugue and Riffs

Leonard Bernstein

The October 1955 program of Bernstein’s Omnibus television series was “The World of Jazz.” He discussed syncopation, improvisation, and jazz-inflected instrumental colors; he demonstrated how a famous couplet from Shakespeare’s *Macbeth* could be rendered in the style of the blues; and, at the end of the show, he premiered his *Prelude, Fugue, and Riffs*, a spirited example of a classical-music eminence building a bridge between disparate styles. The piece had been on the back

February 2006. Among the distinguished conductors who have performed his music are Bernstein, Masur, Mehta, Mitropoulos, Ormandy, Previn, Reiner, Slatkin, Steinberg, and Stokowski.

The Unquestioned Answer

The composer writes:

How do composers find titles, beyond Etude or Sonata? It's really hit or miss when the piece is non-vocal, like *La Mer* or *Pictures at an Exhibition*.

Since the present work was commissioned by and for the same group that commissioned the much larger *Bright Music* in 1988, I at first thought *Dull Music* might provide an apt echo. Then I remembered Ives' wonderful title, *The Unanswered Question*, which Leonard Bernstein had borrowed for his book of lectures. But Bernstein had used the title in the vast Romantic extra-musical sense of "What does it all mean—what is the secret of the universe?" For me, music asks no questions, it provides an answer. Questions are philosophical and art is not philosophy; art is an end in itself, an answer.

Which is how I decided on *The Unquestioned Answer*.

Andrea Clearfield

Andrea Clearfield (b. 1960) is an award-winning and prolific composer of music in virtually every stage and concert medium, performed widely in the U.S. and abroad. Among her 125 works are ten cantatas, including *Tse Go La* for double chorus, electronics and chamber orchestra, incorporating Tibetan melodies that she has documented in the remote Himalayan region of Lo Monthang, Nepal. She is currently writing an opera on the life of the Tibetan yogi Milarepa. Dr. Clearfield was awarded fellowships at the American Academy in Rome, the Rockefeller Foundation's Bellagio Center, Civitella Ranieri, Yaddo, the MacDowell Colony and the Virginia Center for the Creative Arts among others, and will be composer-in-residence at Michigan State and University of Arkansas in 2016. She was recently visiting composer at the University of Chicago, the College of William and Mary, the University of Texas at Austin, Penn State, The Hartt School of Music and the St. Petersburg Conservatory in Russia, and was the

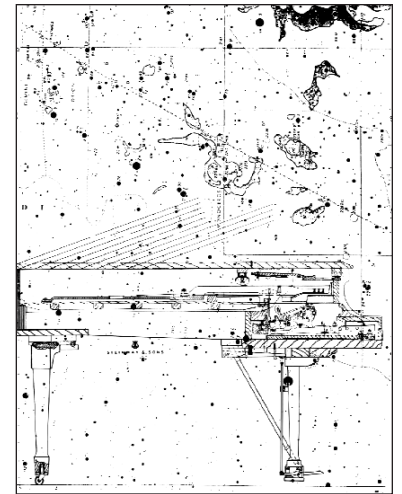
Ultimately becoming a wealthy business owner, he started his own insurance firm Ives & Co. in 1907, which would later morph, with partner Julian Myrick, into Ives & Myrick. In June of the following year Ives wed book lover and transcendentalist Harmony Twichell, who further inspired his creativity. The two adopted a child in the following decade.

Ives crafted musical works into the 1910s and was particularly prolific during this era, as seen with compositions like the "Robert Browning Overture" and "Holidays Symphony" and shorter, eerily evocative pieces like "The Unanswered Question" and "Central Park in the Dark." His *114 Songs*, published in 1922, traversed a range of musical genres; Ives sent out the collection, along with 1921's *Concord Sonata*, for no charge. He'd also hired musicians to rehearse his works while generally remaining outside of the classical/art music world.

In 1918, having pushed himself far too hard, Ives had a severe heart attack that curtailed his activities. He eventually found that he had lost the spirit to compose anew and by 1930 had retired from his business. He then attended to overseeing the further distribution and editing of his earlier music, nurturing creative relationships as well. And he continued to etch out the composition known as the *Universe Symphony*, which had a primordial scope and explored vast, grand connections to something greater.

Ives's work, while at times relying on European Romanticism, incorporated a variety of musical forms into final pieces that were beautiful yet also dissonant and unsettling with what could be interpreted as open-minded, layered takes on particular ideas. He utilized quotations from well-known songs and allowed musicians to play freestyle in certain sections of his compositions, and as such his work was often greeted with puzzlement and/or rejected.

Nonetheless, his style was a precursor to the avant-garde productions that were to become more popular later in the century, and he found ardent supporters among composers like Gustav Mahler, Nicolas



Slominsky, Bernard Herrmann, and Leonard Bernstein. Ives was particularly well-regarded during his later years and won the 1948 Pulitzer Prize for his *Symphony No. 3*, which had its premiere with the Boston Symphony Orchestra.

Ives died on May 19, 1954, in New York City. In the fall of 1973, Leonard Bernstein would name his famous, televised lecture series at Harvard, “The Unanswered Question.”

The Unanswered Question

Ives provided a short narrative for “The Unanswered Question.” Throughout the piece the strings (intended to be heard from afar) sustain slow tonal triads that, according to Ives, represent “The Silence of the Druids—who Know, See and Hear Nothing.” Against this background, the flute (trumpet in the original) poses an atonal phrase seven times — “The Perennial Question of Existence” — to which the quartet (woodwinds in the original) “answers” the first six times in an increasingly erratic way. Ives wrote that these interruptions represented “Fighting Answerers” who, after a time, “realize a futility and begin to mock ‘The Question’” before finally disappearing, leaving “The Question” to be asked once more before “The Silences” are left to their “Undisturbed Solitude.”

Leonard Bernstein added in his 1973 Norton Lectures—which borrowed its title from the Ives work—that the “answers” are said to represent our human responses growing increasingly impatient and desperate, until they lose their meaning entirely. Meanwhile, right from the very beginning, the off-stage strings have been playing their own separate music, infinitely soft and slow and sustained, never changing, never growing louder or faster, never being affected in any way by that strange, simultaneous question-and-answer dialogue. Bernstein also talks about how the strings are playing tonal triads against the non-tonal question and answers. In the end, the off-stage strings “are quietly prolonging their pure G major triad into eternity.” This piece, for Bernstein, graphically represented the 20th century dichotomy of both tonal and atonal music occurring at the same time.

Ned Rorem

Born 23 October 1923, Richmond, Indiana

Words and music are inextricably linked for Ned Rorem. *Time* magazine has called him “the world’s best composer of art songs,” yet his musical and literary ventures extend far beyond this specialized field. Winner of the Pulitzer Prize and a Grammy, Rorem has composed three symphonies, four piano concertos, and an array of other orchestral works; music for numerous combinations of chamber forces; ten operas; choral works of every description; ballets and other music for the theater; and literally hundreds of songs and cycles. He is the author of sixteen books, including five volumes of diaries and collections of lectures and criticism.

At age seventeen, Rorem entered the Music School of Northwestern University, and two years later received a scholarship to the Curtis Institute in Philadelphia. He studied composition under Bernard Wagenaar at Juilliard, where he earned both his Bachelor’s and Master’s degrees.

Ned Rorem has been the recipient of a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). In January 2000 he was elected President of the American Academy of Arts and Letters. He received the ASCAP-Deems Taylor Award in 1971 for his book *Critical Affairs, A Composer’s Journal*, in 1975 for *The Final Diary*, and in 1992 for an article on American opera in *Opera News*. His suite *Air Music* won the 1976 Pulitzer Prize in music. The Atlanta Symphony recording of the *String Symphony, Sunday Morning*, and *Eagles* received a Grammy Award for Outstanding Orchestral Recording in 1989. In 1998 he was chosen Composer of the Year by Musical America.

Among his many commissions for new works are those from the Ford Foundation (for *Poems of Love and the Rain*, 1962), the Lincoln Center Foundation (for *Sun*, 1965), the Koussevitzky Foundation (for *Letters from Paris*, 1966), the Atlanta Symphony (for the *String Symphony*, 1985), the Chicago Symphony (for *Goodbye My Fancy*, 1990), and from Carnegie Hall (for *Spring Music*, 1991). Rorem’s most recent opera, *Our Town*, which he completed with librettist J.D. McClatchy, is a setting of the acclaimed Thornton Wilder play of the same name. It premiered at the Indiana University Jacob’s School of Music in