

The Smithsonian Associates Presents

21st CENTURY CONSORT

February 21, 2009

Nan Tucker McEvoy Auditorium,
Smithsonian American Art Museum

The Smithsonian Associates and
The Smithsonian American Art Museum
present

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Elisabeth Adkins, Violin
Rick Barber, Contrabass
Mark Bleeke, Tenor

Lisa Emenheiser, Piano
Tom Jones, Percussion

Loren Kitt, Clarinet

Laurel Ohlson, French Horn

Sara Stern, Flute

Nancy Thomas, Viola

Rachel Young, Cello

Delores Ziegler, Mezzo-soprano

Mark Huffmann, Recording Engineer
Curt Wittig, Director of Recording Emeritus



Saturday, February 21, 2009
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 2008–2009 Season is sponsored by
The Smithsonian Associates and The Smithsonian American Art Museum and
funded in part by generous contributions from The Argosy Foundation
Contemporary Music Fund, The Cafritz Foundation, The Aaron Copland Fund for
Music, The DC Commission on the Arts and Humanities, and the Board and
Friends of the 21st Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Jessica Krash and Robert Beaser

Program

Recalling Valentines:
Some Valentines we like to remember,
and others we'd prefer to recall

Valentine Jacob Druckman

Mr. Barber

The Voice of Love Nicholas Maw

- I. *Prologue – The wind has blown all day*
- II. *We were two families upon the wharf*
- III. *Watching the doves in the drowned park*
- IV. *Your love for me is my ruin*
- V. *After darkness, how welcome the day*
- VI. *From the quiet of my own mind*
- VII. *Long faces and stiff looks attend a marriage*
- VIII. *Epilogue – Love gives and takes away*

Ms. Emenheiser, Ms. Ziegler

INTERMISSION

As Long as it isn't Love Milton Babbitt
Love Twitters Augusta Read Thomas
Economics Kurt Weill
really, truly Jessica Krash
All Over Again William Brehm

Ms. Adkins, Mr. Bleeke, Ms. Emenheiser, Ms. Ziegler

Songs from the Occasions Robert Beaser

- I. Motet I *The Pledge*
- II. Motet IV *Lontano, ero con te*
- III. Motet V *Addii, fischi nel buio*
- IV. Motet IX *Il ramarro, se scocca*
- V. Motet XVI *Il fiore che ripete*
- VI. *Autumn Cellars*

Ms. Adkins, Mr. Bleeke, Ms. Emenheiser, Mr. Kendall, Ms. Ohlson,
Ms. Stern, Ms. Thomas, Ms. Young



The audience is invited to join the artists in the lobby for an informal post-concert reception, sponsored by the Board and Friends of the 21st Century Consort.

Program Notes and Texts

Valentine Jacob Druckman

Jacob Druckman was born in Philadelphia on June 26, 1928. During his adolescence he worked as a violinist in classical-music ensembles and as a trumpet player in jazz bands. Although he had been writing music since the age of fifteen, he did not begin serious study of composition until he was twenty-one, when he won a scholarship to Aaron Copland's summer class at the Berkshire Music Center at Tanglewood in Massachusetts. The following fall he entered the Juilliard School of Music, where over the next five years he studied composition with Peter Mennin, Vincent Persichetti, and Bernard Wagenaar. Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. He was also associated with the Columbia-Princeton Electronic Music Center in New York City. In the spring of 1982, he was appointed composer-in-residence with the New York Philharmonic, where he served two two-year terms and was Artistic Director of the HORIZONS music festival. In the last years of his life, Druckman was Professor of Composition at the School of Music at Yale University.

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with

electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967.

Valentine is one of the most difficult works ever written for the contrabass and demands that the player attack the instrument with bow, timpany stick, both hands alternating percussive tapping on the body of the instrument with pizzicato harmonics, while the voice sustains tones, sings counterpoints, and punctuates accents. All of this necessitates the player's assaulting the instrument with an almost deSade-like concentration (hence the title). *Valentine* moves from intensity to euphoria.

— Jacob Druckman

The Voice of Love Nicholas Maw

"I'm becoming more and more concerned with what music has lost, with the things a composer can't do any more. I want to be able to do them again... There was a break in the natural tradition around 1914, for obvious social and political reasons... It seems that I am trying to regain that tradition."

— Nicholas Maw

Born in 1935 in Grantham, Lincolnshire, Maw studied at the Royal Academy of Music, London (1955-58) with Paul Steinitz and Lennox Berkeley; and in Paris with Nadia Boulanger and Schoenberg's pupil, Max Deutsch. Prizes and awards he has won include the 1959 Lili Boulanger Prize, the 1980 Midsummer Prize of the City of London, the 1991 Sudler International Wind Band Composition Competition for *American Games* and the 1993 Stoecker Prize from the Chamber Music Society of Lincoln Center.

Maw has received commissions from many of the world's major musical organizations, particularly in the UK: the BBC, the Academy of St Martin-in-the-Fields, the Philharmonia Orchestra, Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, the Nash Ensemble, the English Chamber Orchestra, the

Royal Philharmonic Orchestra and the London Sinfonietta, to name a few.

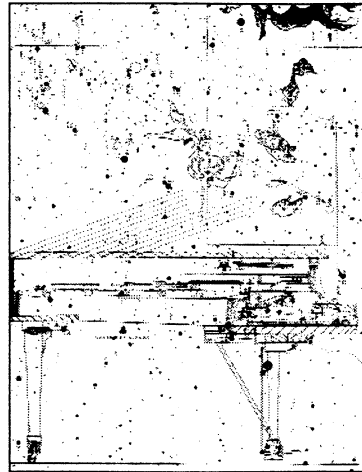
In addition to fulfilling other numerous commissions, from 1973 to 1987 Maw composed *Odyssey* for orchestra: the single, unbroken 96-minute span of symphonic music was recorded by Simon Rattle and the City of Birmingham Symphony Orchestra, and was nominated for a Grammy Award in 1992 and cited by Classic CD (June 2000) as the best recording out of a hundred recommended

releases in the decade. Leonard Slatkin and the St Louis Orchestra gave the American premiere of *Odyssey* in St Louis and New York's Carnegie Hall in 1994. The more recent (1993) *Violin Concerto* in a recording by Joshua Bell for Sony, was nominated for the 2000 Mercury Prize. In 2002 an opera, *Sophie's Choice*, was commissioned by BBC Radio 3 and the Royal Opera House, Covent Garden. It was premièred under the direction of Sir Simon Rattle, and was later produced in Berlin, Vienna and Washington D.C.

Since 1984 Maw has divided his time between Europe and the United States where his music has been taken up by a number of orchestras such as the Philadelphia, Minnesota, Baltimore, Pittsburgh, Chicago, Indianapolis, Minneapolis, San Fransisco and National Symphony. The 21st Century Consort has performed many of Nicholas Maw's works for soloist and chamber ensemble, and has recorded his works on a CD produced by ASV.

The Voice of Love is based on the famous collection of letters written by Dorothy Osborne to William Temple during the years 1653 and 1654. The letters chart the course of a love affair, which though it ended in marriage, was complicated by family opposition and individual temperament. The eight songs take up the story of this courtship at various important stages.

In the Prologue Dorothy is an old woman: she has been Lady Temple for forty years. Isolated in the country, she



recalls the circumstances of her courtship by the young William Temple. It was while living in exile in St. Malo that Dorothy and Temple fell in love. Temple had Roundhead connections but was himself a Royalist, though not as convinced a one as the Osbornes were. The Basilisk and Iron Man referred to in song No. 2 is Oliver Cromwell, who was made Lord Protector in the period covered by Dorothy's letters. Both families opposed the match between Dorothy and Temple, though not for political reasons. Back in England and separated from Temple, Dorothy was bored by country life and bothered by suitors. As the months went by and their betrothal progressed no further, Temple wrote her some violent and provocative letters. She quarrelled with him and wrote breaking off their relationship. Song No. 4 describes her revulsion at the selfishness and petulance of his feelings. Their quarrel was made up by their meeting and by a sudden turn of fortune. The families withdrew their opposition and the engagement became official. Song No. 5 is full of the relief Dorothy felt. Song No. 7 telescopes several events: the preparation for the wedding, her marriage and the unhappy fate of her children.

Except for one sentence ('Shall we ever be so happy?'), none of Dorothy's own words has been used.

— P.P., N.M.

1

Prologue

The wind has blown all day
In the wings of the trees:
Over the orchard tops a breeze
Cold as memory
Drives the last light to me.

I see the unbowed girl I was
Writing a letter to my love:
I pull off like a glove
The forty years that bind us—
I have nothing, I am lost.

Stay love, close to me!
Remember the dead years,
The lost faces, lost fears,
Time is a young enemy,
Shall we ever be so happy?

2

We were two families upon the wharf,
Disturbed people from the bickering North
Travelling to France. At St. Malo
The fashion is to fall in love, but slow.
I was in love quick as country birds
Burst from a hedge. I used my wit
To hide my love but my eyes showed it.

The quick hours are made of sun,
Who has my heart, you asked. I said, no-one.
Could you pay tribute? Perhaps, I said,
I might be coaxed, I might be led.
In England stands the basilisk, the iron man,
But here for a moment time is on our hands,
We play with it and let it run away:
The world is old but love was born today.

3

Watching the doves in the drowned park,
Every leaf dripping its colourless wax,
The shine of water over the world's face,
I envy the slighted fish in its cold pond.
I shall take the waters of Epsom for my spleen
Among high ladies and their little dogs:
Boredom is like the great clock in the hall,
It writes the hours with unchanging face.

My suitors' wheels turn upon the drive,
Sir Entail and Sir Gravitas approach;
The one owns all a lake and half a shire,
The other is tone deaf and keeps a choir.
The wet birds still sing and dare to love;
Easy to arm against melancholy,
Hard to be true hearted at midnight
Alone in England under uncertain stars.

4

Your love for me is my ruin,
Hope pushed on to sin.
Like a proud river
always in spate,
or a vain mirror
showing one face;
a hot sun
that casts cold rays,
it consumes itself
in self display.
It's a passionate preacher
with preferment to gain,
loud as the Civil War
bringing nothing but pain,
the ape of the impossible,
the enemy of sense—
a love that feeds on love
as a world in a dream,
a love fit for Bedlam,
nothing shouting at nothing
seeming what none seems.

It is night: the garden
is full of shadows hateful and long,
sick light is on my face,
I listen to the owl's hard song;
our sun has gone down, we quarrel
with the world—all, all is silence.

5

After darkness, how welcome the day:
After quarrelling, what pleasure in peace.
There's no short way
But to obey—
Music is heard when divisions cease.

The agony is over the garden sunny;
Reputation is not canvassed in the Town,
To Lawyers' honey
And Parents' money
Pride can kneel, passion come down.

6

From the quiet of my own mind
To the highest hill of fortune
I follow the star of my love.
Hope of peace I leave behind,
The sign I wait for must come soon;
My dreams are made of
Unchallenged fears and frets of love.
Nothing is certain, yet this is sure;
Your voice is a diamond of the air,
I am with you even in despair,
I am your world, your gauge, your fire—
There is my heart which you keep for me,
Here you see only the effigy.

7

Long faces and stiff looks attend a marriage,
Documents like Caesar's heavy prose
Disposing of so much a year, some land
The dowry, father's gift and brother's curse:
Letters show the flurry of the mind,
Strangers wonder at smiles and time of day,
Hope sighs and finds his own philosophy—
'Think you, shall we ever be so happy?'

Faith, like Spring, is in time's jeopardy:
My love requited endows me with
Husband, mansion, reputation, age.
But death plays for me when I sing;
My son is gone into the siege of night.

8

Epilogue

Life gives and takes away;
Loving is a privilege
Which must live with marriage,
Death ends the play
As darkness ends the day.

But not before the face
Which love made its own
Turns towards the sun

And hearts still race
In their proper place.
The wind lulls the tree
To sleep and the light
Weans the new night—
Love, come now to me —
Shall we ever be so happy?

— Peter Porter

As Long as it isn't Love **Milton Babbitt**

Milton Babbitt was born on 10 May 1916 in Philadelphia and studied composition privately with Roger Sessions. He earned degrees from New York and Princeton Universities and has been awarded honorary degrees from Middlebury College, Swarthmore College, New York University, the New England Conservatory, University of Glasgow, and Northwestern University. He taught at Princeton and The Juilliard School.

An extensive catalogue of works for multiple combinations of instruments and voice along with his pioneering achievements in synthesized sound made Babbitt one of the most influential of avant-garde 20th-century composers. He is a founder and member of the Committee of Direction for the Electronic Music Center of Columbia-Princeton Universities and a member of the Editorial Board of *Perspectives of New Music*. The recipient of numerous honors, commissions, and awards, including a MacArthur Fellowship and a Pulitzer Prize Citation for his "life's work as a distinguished and seminal American composer," Babbitt is a member of the American Academy of Arts and Letters and a Fellow of the American Academy of Arts and Sciences.

As long as it isn't Love comes from an entirely different side of Babbitt's musical life and represents his knowledge, love and understanding of the great American show-song tradition, symbolized by such figures as Rodgers, Kern, Porter, Berlin, and Gershwin. *As long as it isn't Love* is from the set of songs entitled "The Three Theatrical Songs" from the musical play *Fabulous Voyage*, an adaptation of Homer's *Odyssey* that has yet to be staged.

Love Twitters

Augusta Read Thomas

Augusta Read Thomas studied composition with Jacob Druckman at Yale University and at the Royal Academy of Music with Paul Patterson, as well as with Alan Stout and M. William Karlins at Northwestern University. She has taught at the Eastman School of Music and Northwestern University School of Music. While still at Eastman, she was appointed Composer in Residence at the Chicago Symphony Orchestra, a post she retained until 2006. She is Chair of the Board of the American Music Center, and lives in Chicago and Becket, Massachusetts.

Love Twitters was first performed at Carleton College, Minnesota, in 2007. It uses Irving Berlin's "*They Say It's Wonderful*" as its basis.

Economics

Kurt Weill

Kurt Weill (1900-1950) was born in Germany, and his works with Bertolt Brecht made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933-35), then in the U.S. until his death. Weill composed the *Threepenny Opera*, *Mahagonny*, *Lady in the Dark*, *Street Scene* and many other innovative works for the theater. His extensive list of works also includes well-known songs and instrumental music, preserved on innumerable recordings. Weill was one of the most versatile and influential theater composers of the twentieth century.

Economics is from the 1948 opera "Love Life" with lyrics by Alan Jay Lerner.

really, truly

Jessica Krash

Jessica Krash was born in Washington, DC and continues to find it a good place to think about worldview. Her work as a composer and pianist has been presented in both traditional and experimental settings, including concerts at the Joyce SoHo in New York City, the Old Opera House in Frankfurt, the Mozarteum in Salzburg, the National Gallery of Art in Washington, DC, Strathmore Hall, the Terrace Theater of the Kennedy Center, The Phillips Collection, and the C & O Canal (in a thunderstorm). She has written several pieces for the 21st Century Consort. Her CD for solo piano was selected by the

Washington Post in 2005 as one of the year's most interesting. She has taught at the University of Maryland, George Mason University, and the Levine School of Music, and is currently on the faculty of the George Washington University, where she develops and teaches new courses on "dangerous music." She has given a series of lectures at the Kennedy Center and the Library of Congress. Jessica Krash received degrees from Harvard, Juilliard, and the University of Maryland. She also studied at MIT, doing research in the philosophical and cognitive issues underlying musical understanding.

really, truly — The piece is a story or parable of a romantic, or supposed-to-be romantic, relationship. Like a valentine, it has both real and tongue-in-cheek feelings.

All Over Again

William Brehm

As a teen-ager William K. Brehm led a big band and sang professionally in a trio. He began composing for piano, voice, and chorus in the 1950s, writing the music and lyrics. His published works appear in collections, choral octavos, and hymnals, both in the US and Germany. He wrote two patriotic works arranged and performed, respectively, by the Army Chorus and the Army Field Band and Soldiers' Chorus. His *Inaugural Suite for piano* was written for the inauguration of Dr. Richard Mouw, President of Fuller Theological Seminary. He has written sacred lyrics for the world's great operatic arias; eight have been published. (He changes only the lyrics, not the scores.)

A Michigan native, Brehm studied mathematics at the University of Michigan. His "other" life has included industry and public service, the latter as a presidential appointee for five defense secretaries and three presidents. Bill and his wife Dee reside in McLean; they have interests in Type 1 diabetes research at the University of Michigan and in Worship, Theology, & the Arts at Fuller Theological Seminary.

Among his musical tasks was planning the music for a church marriage retreat. In addition to performing the love songs of the attendees (73 of them!) during the celebration dinner, he was asked to compose a theme song for the event. A friend suggested starting the lyric with the question, "was it worth it to you?" **All Over Again** was the result.

***Songs from The Occasions* Robert Beaser**

Robert Beaser was born in Boston, Massachusetts, in 1954, and was educated primarily at Yale University and Tanglewood. His teachers have included Earle Brown, Arnold Franchetti, Jacob Druckman, Betsy Jolas, Toru Takemitsu, Goffredo Petrassi, and Yehudi Wyner. He has immersed himself in the music of his contemporaries as a performer, founding the new-music ensemble Musical Elements in 1977. Also in 1977 he became the youngest American composer ever to win the Rome Prize, and it was while living at the American Academy there during the year 1977-78 that he made what he calls "something of a leap of faith with respect to my compositional priorities," a recognition that the link between composer and audience had largely been broken with the advent of atonality.

Beaser has had many awards and commissions, including a number from major orchestras (the St. Louis, Baltimore, and Chicago Symphonies and the New York Philharmonic), and his work has been performed by orchestras overseas as well. His *Mountain Songs* for flute and guitar was nominated for a Grammy award as the best new composition of the year. From 1988 to 1993 he served as the Meet the Composer/composer-in-residence of the American Composers Orchestra. Most symbolic, perhaps, of the changes that have occurred in the world of academic music of the last two decades, he has become professor of composition at the Juilliard School of Music in New York.

Regarding the work to be heard here, the composer writes:

Songs from The Occasions (1984-1985) is a song cycle for tenor and chamber ensemble set to six poems of the Italian Nobel laureate poet Eugenio Montale. Selected from his epoch-making volume of poems entitled *Le Occasioni* (1934-39), all but the final poem in the cycle ("Cave d'Autunno") are part of *I Motetti*. Although these dense, imagistic, almost hermetic poems have been described as being prophetic of the impending disaster looming over Europe in the pre-World War II era they are also in the more immediate sense love poems, written to the mystery woman Clizia, whom fate seems to have prematurely separated from the poet after a brief but intense liaison. As viewed from either of these two levels, the poems represent a powerful, searching voice in a world awash with turmoil and disarray.

The identity of the mysterious Clizia has long been a subject of speculation, but it was not until early 1986 that the secret was revealed. Before his death in 1981, Montale confided to his friend Glauco Cambon that Clizia was actually the poet and translator Irma Brandeis. Cambon, in turn, only recently made this fact public. Coincidentally, it is Irma Brandeis' translation that is used in the final song of this cycle.

— Robert Beaser

I

*Lo sai: debbo riperdert
e non posso.
Come un tiro aggiustato
mi sommuove
ogni opera, ogni grido e anche lo spiro
salino che straripa
dai moli e fa l'oscura
primavera
di Sottoripa*

*Paese di ferrame e
alberature
a selva nella polvere del vespro.
Un ronzo lungo viene
dall'aperto,
strazia com'unghia al vetri.
Cerco il
segno smarrito, il pegno solo
ch'ebbi in grazia da te.
E l'inferno á certo.*

II

*Lontano, ero con te quando tuo padre
entró nell'ombra e ti lasciò il suo addio.
Che seppi fino allora? Il logorio
di prima mi salvò solo per questo:
che t'ignoravo e non dovevo: ai colpi
d'oggi lo so, se di laggiù s'
inflette
un'ora e mi riporta*

I

You know it: I should renounce you
and I cannot.
With trigger-sureness, everything
confounds me:
Each action, every cry, and even
From the piers the salty breath that,
Overflowing, makes the sombre
springtime
Of Sottoripa.

Region of iron, region of masts that
stand
A forest in the dust of evening.
From the open spaces a protracted
buzzing
Rasps like a nail upon the windowpane.
I seek
The lost and only sign, the pledge,
redemptive, that I had from you.
And hell is certain.

[M.E.]

II

Long ago, I was with you when your father
died, leaving you only his farewell.
That long wearing away
saved me only for this:
I ignored you and shouldn't have:
from today's blows I know; if from
down there one hour
bends and brings me back

Cumerlotti
o Anghebèni—tra scoppi di spolette
e i lamenti e l'accorrer delle squadra.

III

Addii, fischi nel buio, cenni, tosse
e sportelli abbassati. È l'ora. Forse
gli automi hanno ragione. Come
appaiono
dai corridoi, murat!
Presti anche tu alla fioca
litanìa del tuo rapido quest'orrida
e fedele cadenza di carioca? —

IV

Il ramarro, se scacca
solto la grande forza
dalle stoppie—

la vela, quando fiotta
e s'inabissa al salto
della rocca—

il cannone di mezzodi
più fioco del tuo cuore
e il cronometro se
scatta senza rumore—

e poi? Luce di lampo
invano può mutarvi in alcunché
di ricco e strano.
Altro era il tuo stampo.

Cumerlotti
or Anghebèni—among explosions of fuses
and walls and the scattering of the squads.

[C.W.]

III

Good-byes, whistles in the dark,
gestures, coughing, and lowered
windows. It's time. Maybe
the robots are right. How they loom
from the corridors, walled in!
—Do you, too, lend to the faint
litany of the trains this grotesque
and faithful carioca? —

[C.W.]

IV

The emerald lizard, if it darts out
of the straw, under the flail
of scorching drought

the sail, when it lists
and plunges in the waves' abyss
at the outcropping rock

the noon cannon, fainter
than your heart, and the clock
which strikes the hour
and from it no sound issues —

and then? In vain the thunder's
glint transforms you into some-
thing rich and strange.
Different was your imprint.

V

Il fiore che ripete
dall'orlo del burrato
non scordarti di me,
non ha tinte più liete né più chiare
dello spazio gettato
tra me e te.
Un cigolio se sferra, ci discosta,
l'azzurro pervicace non ricompare,
Nell'afa quasi visibile mi riporta
all'opposta
tappa, già buia, la funicolare.

VI

CAVE D'AUTUNNO

su cui discende la primavera
lunare
e nimba di candore ogni frastaglio,
schianti di pigne, abbaglio
di reti tese e schegge,
ritornerà ritornerà sul gelo
la bontà d'una mano,
varcherà il cielo lontano
la ciura luminosa che ci
saccheggia.

V

The flower that repeats
from the edge of the crevasse
forget me not,
has no tints fairer or more blithe
than the space tossed here
between you and me.
A clank of metal gears puts us apart.
The stubborn azure fades. In a pall of air
grown almost visible, the funicular
carries me to the opposite stage.
The dark is there.

[I.B.]

VI

AUTUMN CELLARS

On which descends the lunar spring,
halos with light chipped jugs,
cleft pine cones, dazzlement
of drying nets, splinters of wood,
There will return, there will return
across the frost
the bounty of a hand;
and there will ford the distant sky again
the luminous horde that sacks
the heart.

[I.B.]

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About the Artists

ELISABETH ADKINS, violin, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. She is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Baltimore Symphony, the Dallas Symphony, and Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which presents a concert series in Dallas and has recorded several CDs. Ms. Adkins is on the faculty of the University of Maryland School of Music.

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 the Smithsonian with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

MARK BLEEKE, Tenor, sings a wide array of musical styles and idioms (including regular performances and recordings with the Folger Consort). He excels in Baroque music and *The New York Times* called his performance as the Evangelist in Bach's *Saint John* and *Saint Matthew Passions* "wonderful... superbly fresh, lyrical and communicative." Recently he toured with Wiener Akademie Orchester (Haselboeck) singing the arias in Bach's *St. Matthew Passion*, which included concerts at the Musikverein in Vienna, as well as Budapest, Madrid, Leon, Munich, Mexico City, Los Angeles, Savannah and New York; sang Monteverdi's *Vespers of 1610* with the Taverner Consort (Parrott) at the Herrenchiemsee Festival; the title role in Handel's *Belshazzar* with St. Ignatius Loyola in New York (Tritle); and the U.S. premiere of Sir John Tavener's *Mass for the Feast of the Immaculate Conception* with Orchestra of St. Lukes and St. Thomas Choir (Scott).

Upcoming engagements include Mozart's *Requiem* with Voices of

Ascension (Keene); Richard Einhorn's *Voices of Light* with Key Chorale in Sarasota (Storm); Stravinsky's *Renard* with the Philadelphia Orchestra at the Saratoga festival (Dutoit); Kurt Weill's *The Seven Deadly Sins* with Ute Lemper and the Toronto Symphony Orchestra at Carnegie Hall (Oundjian); a recital of Leo Kraft's *Shakespeare Sonnets*; Handel's *Messiah* with The Discovery Orchestra at NJPAC, (Maull); Robert Beaser's *Songs From the Occasions* with The 21st Century Consort in Wash. D.C.; and Evangelist in Bach's *St. Matthew Passion* with Albany Pro Musica. In addition Mr. Bleeke will sing *The Seven Deadly Sins* in Rome, Paris, Linz, Japan's Miyazaki festival, and with the Chicago Symphony at the Ravinia festival (Conlon), and returns to Germany with Hudson Shad on a tour singing music of Kurt Weill and The Comedian Harmonists.

His many recordings include the title role in the newly released *Acis and Galatea* of Handel with Musica Angelica Baroque Orchestra (Martin Haselboeck); Dave Brubeck's *To Hope: A Celebration*, and Weill's *The Seven Deadly Sins* with the New York Philharmonic under the direction of Kurt Masur.

LISA EMENHEISER, pianist, has been performing for the National Symphony Orchestra for the past 20 years as their Pops pianist and as acting principal keyboardist. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain, Slovenia, and Spain. 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 was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002. Lisa was a featured soloist and commentator for the National Symphony Mozart Portrait concert series and also appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." An established chamber musician, Ms. Emenheiser is the pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. A committed teacher, Lisa holds a private studio in her home.

TOM JONES, percussion, was a founding member in 1968 of the University of Maryland Twentieth Century Chamber Ensemble. He continues to enjoy playing music during the "Golden Age" of percussion. His experiences performing "multi-percussion" music include solo recitals and concerts with all of Washington's new music groups: The 21st Century Consort in residence at the Smithsonian American Art Museum, the Contemporary Music Forum, the

American Camerata for New Music, National Musical Arts at the Academy of Sciences, and the Theatre Chamber Players of Kennedy Center. He is the baroque timpanist in the Smithsonian Chamber Orchestra and The Violins of Lafayette. As percussionist and drummer he has played at the National Theatre, Ford's Theatre, Wolf Trap and the Hippodrome Theatre in Baltimore. He enjoys playing drums in various bands and drums and percussion in the studio.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library. He has guest conducted widely in repertoire from the 18th to the 21st century, with ensembles including the Dayton Philharmonic, the Santa Fe Chamber Music Festival, the Kitchener-Waterloo Symphony (Ontario), the San Francisco Chamber Orchestra, the New York Chamber Symphony, the Chamber Music Society of Lincoln Center, Collage and Dinosaur Annex, and the Orchestra, Symphony and Chamber Orchestra of The Juilliard School. His performances can be heard in recording on the ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

LOREN KITT, Clarinet, has been Principal Clarinetist of the National Symphony Orchestra since 1970. Among Mr. Kitt's solo performances are the Washington premieres of Roque Cordero's *Mansaje Funebre* and Messaien's *La Transfiguration de Notre Seigneur Jesus-Christ*, performances of the Copland *Clarinet Concerto*, Copland conducting, Debussy's *Rhapsody for Clarinet*, and Mozart's *Clarinet Concerto in A major*. Mr. Kitt, who was a featured artist at the Spoleto Festival of Two Worlds in 1976, has also been a guest artist with the Chamber Music Society of Lincoln Center. He is frequently heard in Washington at the Library of Congress, is a member of the American Chamber Players and was solo clarinetist of the 20th Century Consort from 1975 - 2000. He was the soloist for the first NSO "An American Festival/Concerts at the Capitol" in 1979, performing the Copland *Clarinet Concerto* before an audience of 26,000 people. Another highlight of his Kennedy Center appearances was a week of performances of Winter's *Concertino for Clarinet, Cello, and Orchestra* with Mstislav Rostropovich as cellist and Hugh Wolff conducting. Mr. Kitt has performed at festivals in Colorado and Wyoming, and for the past several years has been involved in Maine's Bay Chamber Concerts, in the series "First Chair All-Stars," featuring principal players from major orchestras around the country.

LAUREL OHLSON, French Horn, has held the position of Associate Principal Horn with the National Symphony Orchestra since 1980. She is a member of the Eclipse Chamber Orchestra, Capitol Woodwind Quintet, and Monarch Brass Quintet. Ms. Ohlson has appeared as a soloist with the National Symphony Orchestra and the Eclipse Chamber Orchestra, and has presented clinics and recitals at International Horn Society Workshops and International Women's Brass Conferences. She also is active in master classes and coaching sessions through the NSO's American Residencies. She has been on the Board of Directors of the IWBC since 1991, and is currently Vice-President of that organization. A graduate of Boston University's School for the Arts, Ms. Ohlson majored in horn performance with a minor in mathematics.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. He continued to nurture her playing, along with classes in flute offered at that time by D.C. Public School music programs. As she took to the flute quite naturally, lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours the United States and beyond, playing many concerts each year.

NANCY THOMAS, Viola, has been a member of the National Symphony Orchestra since 1989. She is a graduate of the Curtis Institute of Music, where she studied with Joseph dePasquale, and has been a member of several local chamber ensembles, including the Manchester String Quartet. She has performed across the District of Columbia in venues including the Holocaust Museum, the Corcoran Gallery, and the Academy of Arts and Sciences. Ms. Thomas plays a viola made for her by her husband, luthier Michael Weller.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the

New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Ms. Young has added her sound to a short film, a CD of bluegrass music, and a DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

DELORES ZIEGLER, mezzo-soprano, has appeared at virtually every major international opera house. She has sung frequently at the Vienna Staatsoper, the Teatro alla Scala, the Salzburg Festival, the Glyndebourne Festival and at the Bastille in Paris. Highlights of her many appearances in Germany include Munich, Hamburg, Dresden and Cologne. Other European appearances have included the Florence May Festival and Athens Festival. She has sung Romeo in Bellini's *I Capuleti e i Montecchi* at the Bolshoi in Moscow, at the San Francisco Opera and in Japan. Ms. Ziegler has recorded Dorabella with Bernard Haitink on EMI and on Teldec with Nikolaus Harnoncourt, and can also be seen as Dorabella in a videodisc of the La Scala production with Riccardo Muti and in a film of "Cosi." In South America she has performed Adalgisa in *Norma* at the Teatro Colon in Argentina and in Rio de Janeiro. In the United States, this Georgia native has appeared at the Metropolitan Opera as Octavian, Dorabella, Cherubino and as Siebel. Ms. Ziegler made her Carnegie Hall debut as soloist in the Rossini *Stabat Mater* with Riccardo Muti and the Philadelphia Orchestra. She has also appeared with orchestras throughout the United States, Canada, Europe and Japan. She has presented recitals of Lieder in such cities as Paris, Florence, Vienna, Cologne and Bonn. Ms Ziegler has a discography of twenty-one recordings that includes the Mozart *Requiem*, Mozart's *Great Mass* and the Mahler *Symphony #8* on Telarc with Robert Shaw and the Atlanta Symphony; Beethoven's *Ninth Symphony* with Riccardo Muti and the Philadelphia Orchestra on EMI; the Bach *B-minor Mass* with Nikolaus Harnoncourt on Teldec; both the Boccherini and the Pergolesi *Stabat Maters* on Frequenz conducted by Claudio Schimone; and the Mozart *Coronation Mass* on Deutsche Grammophon with James Levine and the Berlin Philharmonic. Ms. Ziegler's complete opera recordings include two of *La Clemenza di Tito* with Riccardo Muti and Nikolaus Harnoncourt. In addition to numerous other opera recordings, her most recent CD is Ned Rorem's song cycle "The Evidence of Things Not Seen"; she took part in the world premiere of this work in Carnegie Hall's Weill Recital Hall. Ms Ziegler is on the faculty of the University of Maryland School of Music.

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Upcoming Program

Saturday, April 4, 2009 ◆ "Music of Magic and Light"

Invoking spring with light (Jenny Holzer's "For SAAM"), magic and music. With soprano Lucy Shelton

Eric Moe – *Strange Exclaiming Music*

William Doppmann – *Spring Songs*

Marjorie Merryman – *Bending the Light*

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