



# DAVID FROOM

The 21st Century Consort  
Christopher Kendall, conductor

## Amichai Songs (14:40)

- 1 I. Now, when the waters are pressing mightily (5:40)
- 2 II. In a man's life (3:57)
- 3 III. The House of Lovers (5:00)

*William Sharp, baritone*

*Sara Stern, flute/alto flute; Paul Cigan, clarinet/bass clarinet;  
Gabrielle Finck, horn; Lisa Emenheiser, piano;  
Elisabeth Adkins, violin; James Stern, viola; Rachel Young, cello;  
Christopher Kendall, conductor*

## Fantasy Dances (14:37)

- 4 I. Stomp (5:25)
- 5 II. Ritual Dance (4:46)
- 6 III. Jump (4:16)

*Sara Stern, flute; Paul Cigan, clarinet; Tom Jones, percussion;  
Lisa Emenheiser, piano; Elisabeth Adkins, violin;  
Tsunasakamoto, viola; David Hardy, cello;  
Christopher Kendall, conductor*

## Circling (6:56)

- 7 I. Tête-à-tête (1:59)
- 8 II. Pas de deux (2:21)
- 9 III. Duetтино (2:25)

*Sara Stern, flute; Paul Cigan, clarinet*

## Emerson Songs (17:32)

- 10 I. Cloud upon cloud (5:02)
- 11 II. The Snow-Storm (6:35)
- 12 III. I cannot find (5:47)

*Christine Schadeberg, soprano*

*Sara Stern, flute; Rudy Vrbsky, oboe;  
Paul Cigan, clarinet; Truman Harris, bassoon;  
Lisa Emenheiser, piano; Elisabeth Adkins, violin;  
Tsunasakamoto, viola; David Hardy, cello;  
Christopher Kendall, conductor*

## 13 Clarinet Trio (11:58)

*Paul Cigan, clarinet; David Hardy, cello;  
Lisa Emenheiser, cello*

**D**avid Froom's music will keep you on the edge of your seat trying to guess what will happen next. The works represented on this recording are diverse, but share a common concern for subverting expectations. The pieces never quite do what you suppose they will, and continually refresh themselves by taking unusual and pleasing turns. Froom's favorite way of proceeding is by continuously developing variations of his opening material. For the listener, the experience is like being carried down a wild and scenic river — there's no predicting what's around the next bend. Froom extends this principle to his instrumental writing as well: a phrase beginning with a solo instrument can be effortlessly transformed into a quasi-orchestral utterance, or a player (often the pianist) can emerge from the pack to deliver an impassioned virtuosic retort. Never formulaic or generic, Froom's is a distinctly American music, infused with a rhythmic and gestural sensibility that draws excitement and expression from a sea of vernacular, modernist, and

post-modernist musical languages. Correspondingly, as a text-setter he is equally comfortable with the colloquial present day language of Amichai or the flowery 19th-century diction of Emerson. Froom says that he revels "in a world where the new can embrace any aspect of a readily available past," and indeed, Brahmsian gestures and sonorities, Stravinskian rhythms and dislocations, Reichian drive and repetition, and bebop riffs and syncopations (to name but a few) all coexist here, forged into one distinctive authorial voice.

*Amichai Songs* (2006), commissioned by the Fromm Foundation for Christopher Kendall, the 21st Century Consort, and William Sharp, is a setting of three powerful poems by the great Israeli poet Yehuda Amichai, translated by Leon Wieseltier. Amichai, as frequently noted, is the most widely translated Hebrew poet since King David, and writes in a contemporary vernacular language with profound resonances of the past (Froom's musical language might be similarly described). The common theme in the poems Froom

has chosen for setting is the relationship of the internal world to the external, of the individual to human community; each poem illuminates a different facet of this with startling clarity. Froom stages each drama masterfully. In the first song, the poet, in one long sentence, expresses the strength needed for love and art-making in the face of mighty forces that threaten survival. The orchestral-sounding chamber ensemble at first batters the singer in a frenzied outpouring of notes to illustrate the opening image ("Now, when the waters are pressing mightily/on the walls of the dams"); at the end the whirlwind subsides, and "the small song of spring" is heard clearly and distinctly. The shadowy and somber tone of the second song, "In a man's life," reflects its unifying metaphor, the historical destruction of the first and second Temples in Jerusalem (at the hands of the Babylonians and the Romans, respectively). Froom underscores, with great economy and forcefulness, the poem's difficult truth: reburying the resurrected dead is the only way we — collectively and individually — can

profitably move forward. The final song, "The House of Lovers," begins with a supple melodic collaboration between viola and clarinet, evoking the lovers of the title. At the end, as the house collapses and the lovers' light is released to illuminate "the whole world," ascending tendrils of the opening melody are set free.

The *Fantasy Dances* (2000), commissioned for the 21st Century Consort by a group of their audience members, begins and ends with hyper-kinetic movements, separated by the slow "Ritual Dance." "Stomp," the opening dance, is indebted, the composer says, "both to the medieval *estampie*, a stamping, round dance with refrains, and to the stomp, a jazz dance with strong rhythmic drive and repetition." Froom's "Stomp" is a fantastic amalgam of both; its kernel an unpredictable, bebop-like riff that appears at the beginning, middle, and end of the piece. Hardly a literal refrain, the listener is invited to enjoy how each is customized to fit its syntactic function. The "Ritual Dance" begins with two contradictory elements—

a punctuating long-short rhythmic motive, terse in grief, over which unfolds a restrained legato melody in octaves. After the opening section, the punctuating rhythm is often stretched out, without losing its recognizability; the melody intensifies, then disintegrates. "Jump" (as in "the joint is jumping") returns to the manic pace of the first movement and adds an extra jolt of adrenaline. It jumps into an even more bebop-like unison melody, four-phrases long, with each phrase almost imperceptibly longer than the preceding. This tune furnishes almost all the material of the movement, and is sometimes repeated almost verbatim; contrast is offered from time to time in the form of a Bernsteinian lyrical melody in longer note values. An expected final unison statement never materializes; instead, the piano's interjections grow in force and energy, just one of the many surprising yet satisfying turns that the piece takes.

*Circling* (2002), a duo for flute and clarinet, is a non-verbal exploration of character, progressing from the primarily contrapuntal opening movement to the

primarily heterophonic third and closing movement. The energetic first movement, "Tête-à-tête," is dedicated to the New York New Music Ensemble's flutist, Jayn Rosenfeld, and evokes, according to the composer, "an animated conversation between two people who like each other, but don't really have much in common. The two try on each other's arguments, but circle back around, ending as they began." The mode of discourse shifts to an elegant and leisurely dance in the second movement, "Pas de deux," dedicated to NYNME's clarinetist, Jean Kopperud; the two instruments take turns leading or circling around the other lovingly, occasionally intertwining and spinning balletically in circles together. "Duettino," the spritely third movement, is described as "a birthday card for the New York New Music Ensemble, in honor of twenty-five years of spectacular music making," and its model is a more specifically musical type of discourse. As Froom describes it, the two characters are "swirled together, using unisons, homophonic doublings, hocket, and heterophonic imitation

to create a 'super' instrument that acts like a third presence, dominating but not completely overshadowing the distinct qualities of the two voices."

*Emerson Songs* (1996) was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress for the ensemble Currents and Christine Schadeberg. It is a setting of three poems by Ralph Waldo Emerson, the mid-19th-century American Transcendentalist. The texts — as well as their setting — form a fascinating contrast to the Amichai Songs; Transcendentalism, with its tenets of belief in the innate goodness and divinity of man and nature and the supremacy of individual insight over logic, is far removed from Amichai's world-view, yet there are points of intersection, particularly between the final songs of each cycle, which describe parallel epiphanies. Also common to both cycles is the virtuosic employment of the chamber ensemble to suggest an entire orchestra, and the singularity of the voice, unsupported by instrumental doublings; intimacy and grandeur follow closely on one

another's heels.

The outer songs, which feel like the calm before and after a tumultuous centerpiece ("The Snow-Storm"), are settings of poetic fragments published as the Manuscript Poems of 1840-1849. "Cloud upon cloud," the opening song, begins with a "gentle and flowing" solo violin melody, which, along with the answering music in the woodwinds that follows, furnishes much of the musical material for the entire cycle. The subsequent songs, despite their different surfaces, open with the same kind of call-and-response gesture (perhaps better described here as rumination-and-chiming-in), growing organically from this beginning: "Drops hate detachment/And atoms disorder,/How they run into plants,/And grow into beauties..." The music of "Cloud upon cloud" embodies its text of renewal and growth even as it illustrates it. In an image startlingly opposite to that of Amichai's "In a man's life," the resurrected dead here "follow their funerals." The center song is a setting of one of Emerson's best-known poems, "The

Snow-Storm," a flamboyant and rhapsodic celebration of the power and artistry of nature, that "fierce artificer." Froom has a blast ornamenting the "frolic architecture" of the baroque text with "wild work" from the ensemble, interspersed with quiet moments of "tumultuous privacy." The final song, "I cannot find," opens strikingly with the entire band functioning as another of Froom's super-instruments, which is then distilled down to a solo alto flute as the soprano sings "I cannot find a place so lonely/To harbour thee & me only." As in "The House of Lovers," the last of the *Amichai Songs*, the text (particularly in this setting) avers that romantic love — "the ever glowing festival" — transcends the individual to involve the entire world.

*Trio* for clarinet, cello, and piano (2002), written for the Contemporary Chamber Players of the State University of New York at Stony Brook, begins with an arresting group affirmation, with all three instruments fused into a hyper-energetic, tightly focused stream of notes. Froom notes that "the instruments gradually as-

sert independence, at first with brief forays darting away from and back to the group, but then, as the work progresses, with increasingly distinct projection of discrete personalities." This autonomy vs. unity drama is central to the work, but other dichotomies, equally dramatic, shape the piece in dynamic interplay: "two harmonic worlds (a harsh one and a gentle one); two tempi (fast and slow); two kinds of harmonic rhythm (rapid overturn of material vs. relative stasis)." The polar opposite of the opening music, a pair of slower interludes with lush harmonies gives the listeners (and performers) an opportunity to catch their breath. Following a hair-raising climax, the music quickly subsides, its conflicts less resolved than suspended by mutual assent, in one final satisfying surprise.

- Eric Moe

## Amichai Songs

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### *I. Now, when the waters are pressing mightily*

Now, when the waters are pressing mightily on the walls of the dams,

now, when the white storks, returning, are transformed in the middle of the firmament into fleets of jet planes, we will feel again how strong are the ribs and how vigorous is the warm air in the lungs and how much daring is needed to love on the exposed plain,

when the great dangers are arched above, and how much love is required to fill all the empty vessels and the watches that stopped telling time, and how much breath, a whirlwind of breath, to sing the small song of spring.

### *II. In a man's life*

In a man's life the first temple is destroyed and the second temple is destroyed and he must stay in his life, not like the people that went into exile far away, and not like God, who simply rose to higher regions. In a man's life he resurrects the dead in a dream and in a second dream he buries them.

## *III. The House of Lovers*

A house full of lights is hidden in great darkness in the garden. If we are lucky the house will collapse and the light will be set free for the whole world.

*Translations by Leon Wieseltier*

"Now, when the waters are pressing mightily" from "Now and in Other Days," original Hebrew © 1956 by Yehuda Amichai. "In a man's life," © 2005 by the estate of Yehuda Amichai. Both originally published in these translations in *The New Yorker Magazine*. "The House of Lovers," © 2004 by the estate of Yehuda Amichai. Originally published in this translation in the *New York Times Review of Books*. Text and translation used with permission of the estate of Yehuda Amichai.

## Emerson Songs

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### *I. Cloud upon cloud*

Cloud upon cloud  
The world is a seeming,  
Feigns dying, but dies not,  
Corpses rise ruddy,  
Follow their funerals.  
Seest thou not brother  
Drops hate detachment,  
And atoms disorder,  
How they run into plants,  
And grow into beauties.  
The darkness will glow,  
The solitude sing.

## II. The Snow-Storm

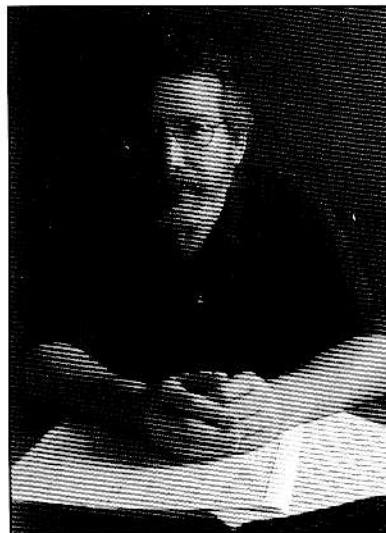
Announced by all the trumpets of the sky,  
Arrives the snow, and, driving o'er the fields,  
Seems nowhere to alight: the whited air  
Hides hills and woods, the river, and the heaven,  
And veils the farm-house at the garden's end.  
The sled and traveller stopped, the courier's feet  
Delayed, all friends shut out, the housemates sit  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Come see the north wind's masonry.  
Out of an unseen quarry evermore  
Furnished with tile, the fierce artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-handed, his wild work  
So fanciful, so savage, nought cares he  
For number or proportion. Mockingly,  
On coop or kennel he hangs Parian wreaths;  
A swan-like form invests the hidden thorn;  
Fills up the farmer's lane from wall to wall,  
Maugre the farmer's sighs; and, at the gate,  
A tapering turret overtops the work.  
And when his hours are numbered, and the world  
Is all his own, retiring, as he were not,  
Leaves, when the sun appears, astonished Art  
To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work,  
The frolic architecture of the snow.

## III. I cannot find

I cannot find a place so lonely  
To harbour thee & me only  
I cannot find a nook so deep  
So sheltered may suffice to keep  
The ever glowing festival  
When thou & I to each are all

*First and last poems from Manuscript Poems (1840-1849). "The Snow-Storm" from Poems (1847). All can be found in Ralph Waldo Emerson: Collected Poems and Translations, ed. Harold Bloom and Paul Kane, The Library of America (1994).*



**David Froom** was born in California in 1951. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists, including, among many others, the Louisville, Seattle, Utah, and Chesapeake Symphony Orchestras, The United States Marine and Navy Bands, the Cham-

ber Music Society of Lincoln Center, the 21st Century Consort, the New York New Music Ensemble, violinist Curtis Macomber, and saxophonist Kenneth Tse; he also has had performances in Canada, England, France, Germany, Austria, Italy, Holland, China, and Australia. His music is widely available on CD, and much of it is published by MMB Music, Inc.

Among the many organizations that have bestowed honors on him are the American Academy of Arts and Letters (Academy Award, Ives Scholarship), the Guggenheim, Fromm, Koussevitzky, and Barlow Foundations, the Kennedy Center (first prize in the Friedheim Awards), the National Endowment for the Arts, the state of Maryland (four Individual Artist Awards) and the Music Teachers National Association (who named him MTNA-Shepherd Distinguished Composer for 2006). He had a Fulbright grant for study at Cambridge University, and fellowships to the Tanglewood Music Festival, the Wellesley Composers Conference, and the

MacDowell Colony. He has taught at the University of Utah, the Peabody Conservatory, and, since 1989, St. Mary's College of Maryland, where he is professor and chair of the music department. Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-chung, Mario Davidovsky, Alexander Goehr, and William Kraft.

"Does any audience in the nation enjoy such excellent new music, presented with such talent and care, as do the subscribers of the **20th Century Consort**?" wrote Mark Adamo in *The Washington Post*. Critics in the Nation's Capital praise the Consort for "inspired performance", describing programs as "larger than life," "exhilarating," "perfectly balanced" and "Consorting with greatness."

As telling as the regular critical acclaim are the 20th Century Consort's large audiences season after season at the Smithsonian In-

stitution, "playing, as they always do, a program carefully thought out and performed with virtuosity."

Founded in 1975 as the 20th Century Consort, the group became the resident ensemble for contemporary music at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in 1978. In its annual series at the Hirshhorn, the Consort has presented concerts frequently related to the museum's exhibitions, featuring music by living composers — often world premieres — along with 20th century classics. In 1990, the Consort was awarded the Smithsonian Institution's Smithsonian Medal in honor of their long, successful association.

Under the direction of its founder and artistic director Christopher Kendall, the Consort's artists include principal players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere.

In the first years of its Smith-

The 21st Century Consort



sonian residency, the Consort made its New York debut at Alice Tully Hall, performed at Spoleto USA, and mounted special large-scale concerts at the Kennedy Center in Washington, D.C. In 1984 the Consort received an Emmy Award for its nation-wide PBS television broadcast of an all-Copland concerts from the Library of Congress. The Consort has performed at the Kennedy Center Friedheim Awards and the Washington Area

Music Awards, at the Library of Congress and in staged performances of important 20th century music/theatre works. The Consort's national appearances have included concerts and workshops at many colleges and universities. In the last several years the group has presented mini-residencies of readings and recording of student compositions at the University of Maryland School of Music. It has performed numerous concerts free to

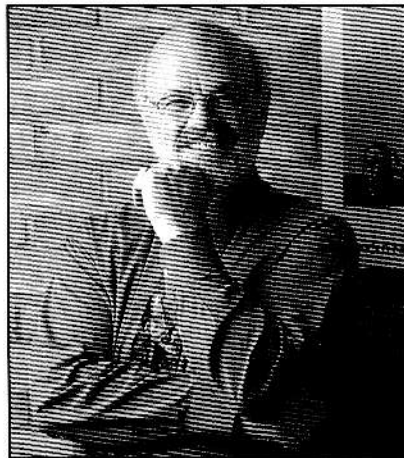


the public at the Washington National Cathedral: in January, 2000, it collaborated with the Folger Consort at the Cathedral in a critically acclaimed concert hailing the new millennium, and in 2004, it presented four full programs celebrating the 70th birthday of American composer George Crumb.

Along with the change of millennium, the Consort updated its name to the 21st Century Consort to reflect its forward progression in the field of music. In the 2006-2007 season, the Consort launched its partnership with the Smithsonian American Art Museum (SAAM). The Consort performs at the Museum's newly renovated Nan Tucker McEvoy Auditorium. The ensemble's recordings can be heard on the Bridge, Innova, Delos, Nonesuch, Centaur, ASV, CRI and Smithsonian Collection labels.

**Christopher Kendall** has been the Artistic Director and Conductor of the 21st Century Consort since its founding in 1975. Dean and Paul Boylen Professor of Conducting at the University of

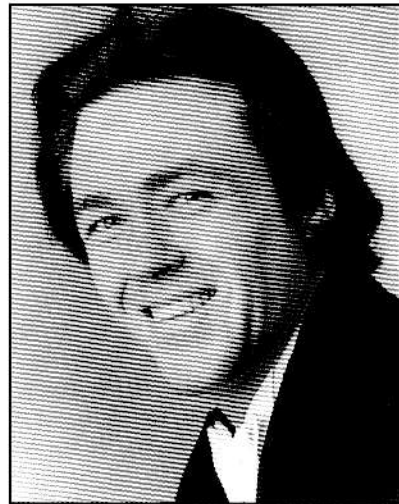
Michigan's School of Music, Theatre & Dance since 2005, he had served as Director of the School of Music at the University of Maryland since 1996. Earlier, he was Director of the Music Division and Tanglewood Institute of the Boston University School of the Arts following a five-year term as Associate Conductor of the Seattle Symphony, where he led that orchestra in concerts of repertoire from the 18th, 19th and 20th centuries.



Kendall is also the founder and lutenist of the Folger Consort, early-music ensemble-in-residence at the Folger Shakespeare Library since 1978. The group performs extensively in Washington, D.C. and has recorded, toured and broadcast nationally.

Kendall's guest conducting appearances have included the Seattle Symphony, Dayton Philharmonic, Santa Fe Chamber Music Festival, Kitchner-Waterloo Symphony (Canada), San Francisco Chamber Orchestra, Music Today, Collage New Music, Dinosaur Annex, New York Chamber Symphony, Chamber Music Society of Lincoln Center, Da Capo Chamber Players, and the Orchestra, Symphony and Chamber Orchestra of the Juilliard School. His performances can be heard on the ASV, Bard, Bridge, Centaur, Delos, Nonesuch, and Smithsonian Collection labels.

**William Sharp** has appeared regularly with the Chamber Music Society of Lincoln Center, Mostly Mozart Festival, Aspen Music Festival, Colorado



Music Festival, Marlboro Music Festival, New England Bach Festival, Maryland Handel Festival, Boston Handel & Haydn Society, Tafelmusik Baroque Orchestra, Bach Choir of Bethlehem, Carmel Bach Festival, Musica Sacra, Bard Music Festival and the Bach Aria Group. He has appeared with the New York Philharmonic, the St. Louis, San Francisco and New Jer-

sey Symphony Orchestras, Baltimore, Phoenix and American Symphony Orchestras, the Minnesota Orchestra, the St. Paul Chamber Orchestra and Orchestra of St. Luke's. He has presented hundreds of solo song recitals throughout the United States and abroad. His two dozen recordings include his recital of American Songs on the New World label, for which Mr. Sharp was nominated for the 1989 Grammy Award for best classical solo vocal performance, the 1990 Grammy-winning world-premiere recording of Leonard Bernstein's Arias and Barcarolles (on Koch International), and several recordings of works of J.S. Bach with the American Bach Soloists (also on Koch International), including the Mass in B Minor, Handel's Messiah and four volumes of Bach cantatas. He has won the Carnegie Hall American Music Competition, the Young Concert Artists International Auditions (including the Kathleen Ferrer Memorial Prize) and the Geneva International Competition. Mr. Sharp serves on the faculty of The Peabody Conservatory.



**Christine Schadeberg** is recognized as one of America's outstanding singers specializing in 20th-century music. Praised as "an artist who could chant from the Yellow Pages and hold listeners intent" (Andrew Porter, *The New Yorker*), she has performed with chamber ensembles and orchestras across the United States and Europe and has premiered over 120 works, many written especially for her unique vocal and dramatic talents.

Ms. Schadeberg continues to receive critical acclaim for her exciting and varied song recitals, programming works by living composers within the context of a broad range of 20th-century masterpieces and standard vocal repertoire. Reviewers have noted her "impeccable sense of style, firm command of languages and supple and expressive tone" (Allan Kozinn, *The New York Times*) and her "mastery of impossible vocal lines — no matter how high, how low, how jagged, how loud or how soft — with uncommon purity, with uncanny accuracy and dramatic point" (Martin Bernheimer, *The Los Angeles Times*.) John Ardoin (*The Dallas Morning News*) called her "the always amazing soprano Christine Schadeberg, who deals with the complexities of contemporary music with extraordinary naturalness, certainty and expressivity."

Recording is a vital part of Ms. Schadeberg's career; she can also be heard on the Albany, Bridge, Centaur, CRI, Opus One, Mode and New World labels. She has held sev-

eral Artist-in-Residence positions at major universities and regularly conducts master classes and composers' seminars around the United States.

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*Emerson Songs* and *Fantasy Dances* were recorded in July 2001 in Dekeleboom Concert Hall at the University of Maryland, College Park. *Circling* and *Clarinet Trio* were recorded in June 2004 in Gildenhorn Recital Hall at the University of Maryland, College Park. *Amichai Songs* were recorded in May 2007 at the Unitarian-Universalist Church of Rockville (Maryland).

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Producer: David Froom

Engineer: Curt Wittig

Asst. Engineer (*Amichai Songs*): Antonino D'Urzo

Mastering Engineer: Adam Abeshouse

Graphic Designer: Douglas Holly

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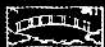
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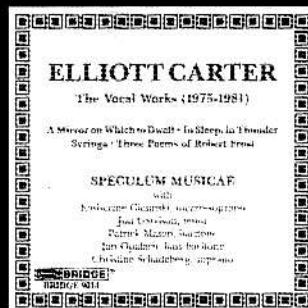
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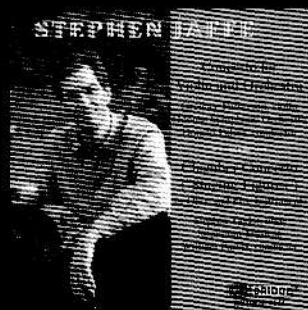
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