

21st CENTURY CONSORT

November 9, 2019

St. Mark's Episcopal Church
301 A Street, SE, Washington, DC

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Richard Barber, double bass
Paul Cigan, clarinet
Mahoko Eguchi, viola
Lisa Emenheiser, piano
Catherine Gardner, soprano
Lee Hinkle, percussion
Alexandra Osborne, violin
Susan Robinson, harp
Sara Stern, flute
Rachel Young, cello

Mark Huffman, recording engineer
Adam Manzo, stage manager

Saturday, November 9, 2019
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
St. Mark's Episcopal Church
301 A Street SE, Washington, DC



The 21st Century Consort's 2019–2020 activities are sponsored by the Nicolae Bretan Music Foundation, The Amphion Foundation, and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

Pre-Concert Discussion

Christopher Kendall with Rick Barber,
Lisa Emenheiser, Alexandra Osborne, and Rachel Young

Program

“Time Out of Mind”

<i>Convoluted Reasoning</i>	Corey Dundee
Mr. Barber, Ms. Eguchi, Ms. Emenheiser, Mr. Hinkle, Mr. Kendall, Ms. Osborne, Ms. Robinson, Ms. Young	
<i>Brainstorm</i>	Sebastian Currier
Ms. Emenheiser	
<i>Amygdala</i>	Gemma Peacocke
Ms. Young and electronics	
<i>Memory</i>	Chen Yi
Ms. Osborne	
<i>Garden of Joy and Sorrow</i>	Sofia Gubaidulina
Ms. Eguchi, Ms. Robinson, Ms. Stern	
<i>INTERMISSION</i>	
<i>The Thin Ice of Your Fragile Mind</i>	Robert Paterson
Mr. Cigan, Ms. Emenheiser, Mr. Hinkle, Mr. Kendall, Ms. Osborne, Ms. Stern, Ms. Young	
<i>Moody Melody</i>	Jon Deak
Mr. Barber	
<i>Four Settings</i>	Melinda Wagner
I. Last Poem	
II. The Wings	
III. Safe In Their Alabaster Chambers	
IV. Wild Nights—Wild Nights!	
Mr. Barber, Mr. Cigan, Ms. Eguchi, Ms. Emenheiser, Ms. Gardner, Mr. Kendall, Ms. Osborne, Ms. Stern, Ms. Young	

*The audience is invited to join the artists in the sanctuary
for conversation following the concert.*

Program Notes

Convoluting Reasoning

Corey Dundee

Corey Dundee is an Ann Arbor-based composer and saxophonist whose work has been described as “trippy dream music” (casual university acquaintance) and “falling down a black rabbit hole” (six-year-old concert-goer in Norfolk, CT). A recipient of Chamber Music America’s 2016 Classical Commissioning Grant, Dundee was recently awarded an Artist Residency at the Kimmel Harding Nelson Center in Nebraska City, and in 2013 he was named Grand Prize winner of the Calefax Reed Quintet International Composition Competition. Dundee has been a frequent finalist for the Morton Gould Young Composer Award presented by ASCAP, and he has received commissions from the Michigan Music Teachers Association, the Norfolk Contemporary Ensemble, Taos Chamber Music Group, the UNCSAx ensemble, and saxophonist Shawna Pennock. In 2013, Dundee was accepted into the Freie Universität Berlin International Summer and Winter University composition program, where he studied composition with Samuel Adler.

As a performer, Dundee has appeared as featured soloist with the Cincinnati Pops Orchestra, the North Carolina Symphony, the Hilton Head Symphony Orchestra, the Interlochen Philharmonic, and the UNC School of the Arts Symphony Orchestra. In April of 2012, he performed on stage with singer-songwriter Ben Folds at the Kennedy Center in Washington, DC for Arts Advocacy Day 2012. Dundee can be heard on NPR’s Telarc-label CD titled “From the Top at the Pops,” performing the third movement of Russell Peck’s *The Upward Stream concerto* with the Cincinnati Pops Orchestra. He is also the tenor saxophonist of Kenari Quartet, a six-time national award-winning chamber ensemble recently featured as Protégé Project Artists at the Chamber Music Northwest festival in Portland, Oregon.

Dundee is currently a Regents Fellow and Graduate Student Instructor at the University of Michigan, where he is pursuing a doctorate in composition. He previously earned an MM Composition degree from the University of Southern California and BM degrees in Composition and Saxophone Performance from Indiana University. Outside of composing and performing, Dundee is an avid photographer and also enjoys board sports.

The composer writes:

The term ‘convoluted reasoning’ refers to logic that follows unnecessary detours and tangents to arrive at a conclusion. On its own, ‘convoluted’ generally refers to anything that is excessively complex and occasionally devious. In exploring these concepts, I conceived of this piece as a series of drastic reinterpretations of the same musical materials—a drawn-out harmonic progression and a rather unpredictable melodic theme—each at varying levels of recognizability. While a convoluted argument can be hard to follow, I often find the process of listening to such arguments amusing and enjoyable for the sheer novelty and audaciousness of the perpetrator’s approach to logic—it is this strange sense of amusement that I’ve attempted to capture within this piece.

Brainstorm

Sebastian Currier

Sebastian Currier is the recipient of the prestigious Grawemeyer Award. His music has been performed at major venues worldwide by acclaimed artists and orchestras. For example, his work has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *Time Machines*, which she premiered with the New York Philharmonic in June 2011 and subsequently with orchestras in the United States, Europe, and Asia. He also wrote *Aftersong* for Mutter, which she performed extensively in the US and Europe, including Carnegie Hall in New York, the Barbican in London, and the Grosses Festspielhaus in Salzburg. He has also had an extended association with members of the Berlin Philharmonic, as well as the orchestra itself. In 2009 his harp concerto *Traces*, which was commissioned by the Berlin Philharmonic, was premiered by harpist Marie-Pierre Langlamet under the baton of Donald Runnicles. He recently wrote *Spark* for the 12 cellos of the Berlin Philharmonic, which they premiered in Rotterdam. His orchestra piece, *Divisions*, was recently premiered by the Seattle Symphony, conducted by Ludovic Morlot, and will be performed by the Boston Symphony both in Boston and New York, conducted by Andris Nelsons. His *Microsymph*, referred to by the composer as a large-scale symphony that has been squeezed into only ten minutes, was commissioned by the American Composers Orchestra and premiered at Carnegie Hall. It has also been performed by such orchestras as the San Francisco Symphony, the Gewandhaus Orchestra, the BBC Wales Orchestra, and the National Symphony Orchestra, and has been recorded by the Frankfurt Radio Orchestra.

Currier's recordings include his *Time Machines*, recorded by Anne-Sophie Mutter and the New York Philharmonic for Deutsche Grammophon, *Next Atlantis* with the Ying Quartet on Naxos, and "On the Verge" from *Music from Copland House*, featuring his Grawemeyer Award-winning *Static*, and other chamber works. His "Quartetset/ Quiet Time" album, recorded by the Cassatt Quartet, was described by Anne Midgette for *The New York Times* as work that "...distances the present from the past, causing the listener to think about music itself."

The composer writes:

Brainstorm was written while I was in residence at the American Academy in Rome and dedicated to the then US Ambassador to Italy, Reginald Bartholomew. The piece constantly interweaves tonally ambiguous chromaticism with simple diatonic progressions in a satirical and sometimes raucous manner.

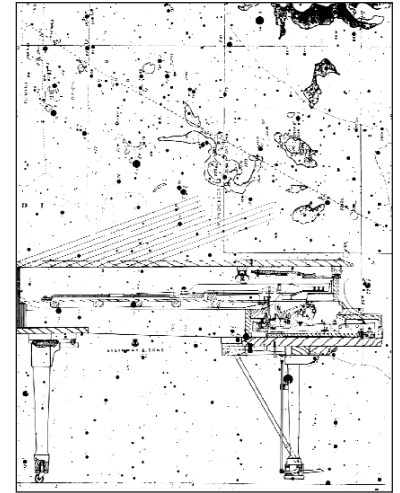
Amygdala

Gemma Peacocke is a US-based composer from New Zealand. She combines acoustic instruments and voices with electronics, and her work often has a sociopolitical focus. In addition to her concert works, Peacocke often collaborates with choreographers, theatre practitioners, and artists, including with Australian director Benita de Wit and multimedia artists Anchuli Felicia King and Xuan. She has also collaborated with renowned choreographers Sylvain Emard and Ros Warby and Afghani artist Kubra Khademi. Her multimedia song cycle, *Waves & Lines*, was adapted from Eliza Griswold's book *I Am the Beggar of the World: Landays from Contemporary Afghanistan*. *Waves & Lines* premiered in June 2017 at Roulette Intermedium with the support of the Jerome L Green Foundation and received its Australian premiere at the Melbourne Recital Centre in April 2018. It has been recorded as a studio album and released on the New Amsterdam label.

Peacocke's work has been performed and commissioned by Third Coast Percussion, PUBLIQuartet, Fresh Squeezed Opera, Rubiks Ensemble, Nois Saxophone Quartet, Nick Photinos, the JACK Quartet, the Desdemona Quartet, and Alarm Will Sound. She is co-founder of composer collective Kinds of Kings which focuses on advocating for underheard voices in new music and the production of immersive concerts.

A 2018 Eighth Blackbird Lab composition fellow and Mizzou Interna-

tional Composers' Festival composition fellow, Peacocke was the Arts Council of New Zealand Edwin Carr Scholar for 2014 and 2015. She was awarded the NYU Steinhardt prize for Graduate Composition in 2016 having completed a Master of Music in Composition with Julia Wolfe on a Walter Reinhold Scholarship. She spent the autumn of 2015 studying at the Institute for Music/Acoustic Research and Coordination (IRCAM) in Paris, and she is currently a Mark Nelson Ph.D. Fellow in composition at Princeton University.



The composer writes:

I wrote *Amygdala* while living in Paris in autumn 2015. The piece is a kind of exploration of the way in which anxiety comes in waves, always lapping at the edges, and sometimes rising and overwhelming us.

Memory

Chen Yi

As a Distinguished Professor at the UMKC Conservatory of Music and Dance, a prolific composer, and recipient of the Ives Living Award from the American Academy of Arts and Letters, Dr. Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has reached a wide range of audiences and inspired peoples of different cultural backgrounds throughout the world. She holds a BA and MA in music composition from the Central Conservatory of Music in Beijing, and a DMA from Columbia University in New York City, studying composition with Wu Zuqiang, Chou Wen-chung, and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005, and the American Academy of Arts and Letters in 2019.

A strong advocate of new music, American composers, Asian composers, and women in music, Dr. Chen Yi has served on the advisory or educational board of the Fromm Music Foundation at Harvard, the John Simon Guggenheim Memorial Foundation, Chamber Music America, Meet The Composer, the American Music Center, New

Music USA, the American Composers Orchestra, the League of Composers/ISCM, the International Alliance of Women in Music, and the Women's Philharmonic Advocacy. She has supported many composers, conductors, musicians (including dozens of excellent performers on Chinese traditional instruments), music educators, and students through her tireless work over the past three decades.

For this plaintive memorial work for solo violin, the instrument in which Chen Yi was trained as a performer, the composer writes:

"Dear Professor Lin: I wish you could hear the tune in my Memory, which sounds like my painful cry out of your name in our Cantonese dialect. I expressed my deep sorrow in the music, to remember your fatherly mentorship. Your meaningful smile will always be with us encouragingly."

Garden of Joy and Sorrow

Sofia Gubaidulina

Sofia Gubaidulina was born in Chistopol, Tatar Autonomous Soviet Socialist Republic (now the Republic of Tatarstan), Russian SFSR, Soviet Union to an ethnically mixed family of a Volga Tatar father and an ethnic Russian mother. After discovering music at the age of 5, Gubaidulina immersed herself in ideas of composition. While studying at the Children's Music School with Ruvim Poliakov, Gubaidulina discovered spiritual ideas through Judaism and found them in the works of composers such as Bach, Mozart, and Beethoven.

Gubaidulina quickly learned to keep her spiritual interests secret, but these early experiences with music and spiritual ideas led her to treat the two domains of thought as conceptually similar and explains her later striving to write music expressing and exploring spiritually-based concepts.

In the mid-1970s Gubaidulina founded *Astreja*, a folk-instrument improvisation group with fellow composers Viktor Suslin and Vyacheslav Artyomov. In 1979 she was blacklisted as one of the "Khrennikov's Seven" at the Sixth Congress of the Union of Soviet Composers for unapproved participation in some festivals of Soviet music in the West.

Gubaidulina became better-known abroad during the early 1980s through Gidon Kremer's championing of her violin concerto *Offertorium*. "She sprang to international fame in the late 1980s". She later composed an homage to T. S. Eliot, using the text from the poet's *Four*

Quartets. In 2000, Gubaidulina, along with Tan Dun, Osvaldo Golijov, and Wolfgang Rihm, was commissioned by the Internationale Bachakademie Stuttgart to write a piece for the Passion 2000 project in commemoration of Johann Sebastian Bach. Her contribution was the *Johannes-Passion*. Invited by Walter Fink, she was the 13th composer featured in the annual Komponistenporträt of the Rheingau Musik Festival in 2003, the first female composer of the series. Her work *The Light at the End* preceded Beethoven's Symphony No. 9 in the 2005 proms. In 2007 her second violin concerto *In Tempus Praesens* was performed at the Lucerne Festival by Anne-Sophie Mutter. Its creation has been depicted in Jan Schmidt-Garre's film *Sophia – Biography of a Violin Concerto*.

Since 1992, Gubaidulina has lived in Hamburg, Germany. She is a member of the musical academies in Frankfurt, Hamburg and the Royal Swedish Academy of Music.

The composer writes:

The *garden of joy and sorrow* is a one-movement piece for harp, flute, and viola. It was conceived under the strong influence of two directly contradictory literary phenomena: 1) the work "Sayat-Nova" by Iv Oganov (Moscow), about the famous Eastern storyteller and singer, and 2) verses by the 20th century German poet Francisco Tanzer [optionally recited during performance; see texts on page 10]. Vivid Eastern color was counterposed to a typically Western consciousness. But both of these works had significant inner similarities: their contemplativeness and refinement.

Such phrases in Iv Oganov—"the ordeal of a flower's pain," "...the peal of the singing garden grew..." "...the revelation of the rose..." "...the lotus was set aflame by music," "...the white garden began to ring again with diamond borders..."—impelled me to a concrete aural perception of this garden.

And, on the other hand, all this ecstatic flowering of the garden was expressed naturally in the sum reflections of Francisco Tanzer (text below) about the world and its wholeness.

At the basis of the musical rendering of the form of this piece is the opposition of the bright, major coloration of the sphere of natural harmonics against the expression of the intervals of minor second and minor third.

Wann ist es wirklich aus?
Was ist das wahre Ende?
Alle Grenzen sind
Wie mit einem Stück Holz
Oder einem Schuhabsatz
In die Erde gezogen

Bis dahin...,
Hier ist die Grenze.
Alles das ist künstlich.
Morgen spielen wir
Ein anderes Spiel.

From the diary of Francisco Tanzer

When is the jig really up?
What is the true end?
All boundaries
are so many lines drawn in the dirt
with a piece of wood
or the heel of a shoe.

Until then . . .
the boundary is here.
It's all artificial.
Tomorrow we'll come up
with a different game to play.

The Thin Ice of Your Fragile Mind Robert Paterson

Robert Paterson was named *The Composer of the Year* by the Classical Recording Foundation with a performance at Carnegie's Weill Hall in 2011, and his works were named 'Best Music of 2012' on National Public Radio. His works have been played by the Louisville Orchestra, Minnesota Orchestra, American Composers Orchestra, Austin Symphony, Vermont Symphony, BargeMusic, the Albany Symphony Dogs of Desire, among others. Paterson's choral works were recorded by Musica Sacra and maestro Kent Tritle.

The Nashville Opera produced the world premiere of *Three Way* in 2017 and then Nashville performed the opera at BAM in Brooklyn later that year. The New York premiere of his opera, *The Whole Truth* with a libretto by Mark Campbell, was in January 2016. Other premieres and commissions include *Shine* for the American Brass Quintet, *Moon Music* for the Claremont Trio, and *Graffiti Canons* for the Volti Choir of San Francisco. Notable awards include the Utah Arts Festival, the Copland Award, ASCAP Young Composer Awards, a three-year *Music Alive!* grant from the League of American Orchestras and New Music USA, and yearly ASCAP awards. Fellowships include Yaddo, the MacDowell Colony, and the Aspen Music Festival.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). He gives master classes at colleges and universities, most recently at the Curtis Institute of Music, New York University, and the Cleveland Institute of Music.

Paterson is the Artistic Director of the American Modern Ensemble and resides in NYC with his wife Victoria and their son, Dylan.

The composer writes:

I came up the title *The Thin Ice of Your Fragile Mind* before I began writing the piece. In some ways, it describes the nature of the piece: there are sections that sound icy, cold and fragile, and even movements that sound like plunging into the depths of a black lake. I also knew this work would be premiered at Arcosanti, a prototype "arcology" (a word meaning architecture coherent with ecology) in the Arizona desert designed by architect Paolo Soleri. Since I could not stop thinking about the wonderful windbells made there, I chose percussive sounds that are entirely metallic: a vibraphone, crotales, orchestra bells and finger cymbals. This works perfectly for two reasons: metal percussion instruments can sound icy and cold, and the percussionist in E.A.R. Unit, the group premiering the work, was limited to bringing instruments that would not be adversely affected by the intense summer heat. While composing the piece, the irony never escaped me that a work inspired by ice and cold would be premiered in a sweltering desert.

Moody Melody Jon Deak

A prominent instrumentalist, Jon Deak was for many years the associate principal bassist of the New York Philharmonic. As a composer, he has written over 300 works, and has had his music played by orchestras such as the Chicago Symphony, the National Symphony, the New York Philharmonic, and, of course, the 21st Century Consort. His *Concerto for String Quartet and Orchestra*, "The Headless Horseman," was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings.

Mr. Deak's compositions have been performed at music festivals worldwide and by such institutions as the New York Philharmonic; the Chicago, National, Minnesota, Cincinnati, Seattle, New Jersey, Atlanta, and Colorado Symphony Orchestras; and many other orchestras and chamber groups. His discography includes recent releases on Centaur, CRI, Innova, and Naxos records.

An avid wilderness mountaineer, he has led climbing expeditions into the Canadian Rockies, Alaska, and the Himalayas. In 1995 Deak founded the Very Young Composers, a national award-winning pro-

gram, having since gone international in scope, whereby Public School children age 9–13 have completely composed and orchestrated their own music for the New York Philharmonic, the Colorado Symphony, and ensembles across the country and on four continents. Jon Deak is the Young Composer Advocate of the New York Philharmonic.

Moody Melody is based on the required solo piece for the International Society of Bassists 1995 Competition.

Four Settings

Melinda Wagner

Celebrated as an “...eloquent, poetic voice in contemporary music...” [*American Record Guide*], Melinda Wagner’s esteemed catalog of works embodies music of exceptional beauty, power, and intelligence. Wagner received widespread attention when her colorful *Concerto for Flute, Strings and Percussion* earned her the Pulitzer Prize in 1999. Since then, major works have included *Concerto for Trombone*, for Joseph Alessi and the New York Philharmonic, a piano concerto, *Extremity of Sky*, commissioned by the Chicago Symphony for Emanuel Ax, and *Little Moonhead*, composed for the Orpheus Chamber Orchestra, as part of its popular “New Brandenburgs” project.

A passionate and inspiring teacher, Melinda Wagner has given master classes at many fine institutions across the United States, including Harvard, Yale, Eastman, Juilliard, and UC Davis. She has held faculty positions at Brandeis University and Smith College, and has served as a mentor at the Atlantic Center for the Arts, the Wellesley Composers Conference, and Yellow Barn. Ms. Wagner currently serves on the faculty of the Juilliard School of Music

“Poetry-driven music” is how Wagner characterizes her *Four Settings*. While the poems are diverse in style and subject, and not joined together by any narrative thread, they are all related in their embodiment of dichotomy. Shade and darkness are held against light in the verses by Robert Desnos and Denise Levertov; the eternal verities of time and space are held against the passing of earthly things in Emily Dickinson’s “Safe In Their Alabaster Chambers”; and tempest is held against safe harbor in Dickinson’s “Wild Nights.” “Last Poem” is literally that — the final verse that the French poet Robert Desnos (1900–1945) wrote before his death in the concentration camp at Terezin — and Wagner has given it a sparse setting that suggests its longing, its sadness, and, at the end, its desperation. The setting of “The Wings” by

Denise Levertov (1923–1997) is a breathless soliloquy that parallels the poem’s quick rhythms and suggests the flight implicit in its title. Wagner found “Safe In Their Alabaster Chambers” by Emily Dickinson (1830–1886) to be a “cold” poem, evoking for her the chilling silence of Morpheus, the shaper of the dreams of mortals, or the airless silence of limitless space, or the eternal silence of the closed coffin. There is nothing safe about Dickinson’s passionate “Wild Nights,” according to Wagner’s reading of the poem, and her setting closes not with an affirmation but with a dying whisper.

I. Last Poem by Robert Desnos (trans. X.J. Kennedy)

I have so fiercely dreamed of you,
Walked on so far and spoken of you so,
Loving a shade of you so hard
That now I’ve nothing left of you.
I’m left a shade among the shades,
A hundred times more shade that shade,
A shade cast time and time again
Into your sun-transfigured life.

II. The Wings by Denise Levertov

Something hangs in back of me,
I can't see it, can't move it.

I know it's black,
a hump on my back

It's heavy. You
can't see it.

What's in it? Don't tell me
you don't know. It's

what you told me about—
black

inimical power, cold
whirling out of it and

around me and
sweeping you flat.

But what if,
like a camel, it's

pure energy I store,
and carry humped and heavy?

Not black, not
that terror, stupidity

of cold rage; or black
only for being pent there?

What if released in air
it became a white

source of light, a fountain
of light? Could all that weight

be the power of flight?
Look inward: see me

with embryo wings, one
feathered in soot, the other

blazing ciliations of ember, pale
flare-pinions. Well—

could I go
on one wing,

the white one?

III. Safe in their Alabaster Chambers by Emily Dickinson

Safe in their alabaster chambers,
Untouched by morning and untouched by noon,
Sleep the meek members of the resurrection,
Rafters of satin, and roof of stone.

[Light laughs the breeze in her castle of sunshine;
Babbles the bee in a stolid ear;
Pipe the sweet birds in ignorant cadence, –
Ah, what sagacity perished here!]*

Grand go the Years in the crescent above them;
Worlds scoop their arcs, and firmaments row,
Diadems drop and Doges surrender,
Soundless as Dots on a disk of snow.

IV. Wild Nights – Wild Nights! by Emily Dickinson

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port,
Done with the compass,
Done with the chart!

Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

*The stanza appearing here in brackets is not set as part of the composer's work performed tonight.

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, was appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin in 1999. He enjoys a career as orchestral clarinetist, chamber musician, teacher, and concerto soloist. In addition to the NSO and the 21st Century Consort, groups with which Mr. Cigan performs include Eclipse Chamber Orchestra and the Smithsonian Chamber Players. He has recorded with these ensembles on the Dorian, Bridge, and Naxos labels. In 2012 Mr. Cigan premiered Donald Crockett's *Dance Concerto* with the 21st Century Consort and performed a special wind ensemble version of the piece with the University of Maryland Wind Orchestra in 2015. Prior to the NSO, Mr. Cigan held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony. Other musical activities include performing at the Halcyon Music and Grand Teton Music festivals and teaching at the University of Maryland's National Orchestral Institute and the Philadelphia International Music Festival. Mr. Cigan is a graduate of Temple University, studying with Anthony Gigliotti, former principal clarinetist of The Philadelphia Orchestra.

MAHOKO EGUCHI, viola, has performed throughout the United States and Japan, as well as in France, Italy, Austria, and Switzerland. As a member of the Arianna String Quartet, she was a finalist at the first International String Quartet Competition of Bordeaux. She has appeared in performances at festivals such as Strings-in-the-Mountains, Tanglewood, Taos, Spoleto, Norfolk, and Moonbeach (Japan); and in chamber music series such as Japan Airline Young Artists Series, MIT Chamber Music Series, Fermilab Chamber Music Series, Chicago's Mostly Music Series, Premiere Performance Series in St. Louis, the Chamber Music Society of Williamsburg, Doheny Soiree Series in Los Angeles, and Fortas Chamber Music Series at Kennedy Center. Ms. Eguchi

has been heard in live broadcast performances in Osaka, Japan, on Chicago's prestigious Dame Myra Hess Series, and on NPR's *Performance Today* program. Her recording of George Frederick McKay's *Suite for Viola and Piano* was released in 2002 on the Naxos label. She received her D.M.A., M.M.A., and M.M. degrees from Yale University and B.M. from Indiana University, studying with Henryk Kowalski, Josef Gingold, Syoko Aki, and Richard Young. Prior to joining the National Symphony she served on faculties of the University of Missouri-St. Louis, Eastern Michigan University, and University of Michigan School of Music. She joined the National Symphony Orchestra in September 2001.

LISA EMENHEISER, 21st Century Consort pianist and Steinway Artist, has been performing with the National Symphony Orchestra for 25 years. A graduate of the Juilliard School, where she earned both bachelor and master of music degrees, Ms. Emenheiser is a past winner of the Young Artist in Recital and National Arts Club competitions. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, and the McLean Orchestra, and was one of the featured soloists for the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser appears regularly in concert with musicians of the National Symphony Orchestra. An avid performer of chamber music, Lisa is a founding member of Opus 3 Trio with violinist Charles Wetherbee and cellist David Hardy. Recently she shared the stage with Christoph Eschenbach as part of the Kennedy Center's Iberian Festival and will perform four-hand music with pianist Joseph Kalichstein at the Kennedy Center's Terrace Theatre in the fall of 2017. Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Alberto Ginastera's *Piano Sonata No. 1* and discussed the topic of memory with Garrick Utley. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. A committed teacher, she was awarded the Steinway & Sons 2016 Top Teacher Award.

Canadian Soprano CATHERINE GARDNER has been praised for her embodied singing and dramatic range in both art song and opera. Performances of note include an all-Grieg recital with the Oslo String Quartet (Stratford Summer Music), a collaborative recital featuring Norbert Palej's *The Poet and the War* with pianist Lara Dodds-Eden for the Burdock's "Pianofest" (Toronto), Melinda Wagner's "Four Settings" as part of ECU's NewMusic Initiative's world premiere of her opera "Tell it Slant," Villa-Lobos' *Bachianas Brasileiras* with the University of Toronto's cello ensemble led by Shauna Rolston, and "A Bridge between the Arts," a multi-disciplinary recital featuring an improvisation on Shostakovich's *Ophelia's Lieder* with modern dancer at Gallery 345 (Toronto). She is especially fond of singing the works of living composers and

has premiered several roles including “Ophelia” (Amy Kirsten’s *Ophelia Forever*, Peabody Conservatory), “Queen Gertrude” (Mark Richard’s *Hamlet*), “Madame X” (*The Rival*) and “Jane” (*A Stronger Thought of Love*) both with Orpheus Productions (Bill Miller), and Craig Bohmler’s cycle, *Songs of Stone* (Canadian Premiere), with the Stratford Symphony Orchestra. Upcoming performances include several solo and collaborative recitals, an evening of Viennese music with the Stratford Symphony Orchestra, and a performance of “Mr. Tamborine Man: Seven Poems of Bob Dylan” by John Corigliano with the ECU wind ensemble. Ms. Gardner is assistant professor of voice at East Carolina University in Greenville, North Carolina, where she teaches studio voice and graduate diction classes, as well as conducts research on the experience of pregnancy for the classical singer.

LEE HINKLE, D.M.A. is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the *Washington Post*. Hinkle is the principal percussionist with the 21st Century Consort. 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 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. Hinkle is a Yamaha Performing Artist. To learn more, visit www.leehinkle.com.

CHRISTOPHER KENDALL is dean emeritus and professor at the University of Michigan School of Music, Theatre & Dance. During his decade of leadership as the school’s dean (2005-2015), he was responsible for increasing the diversity of the school and hiring almost half the faculty; for bringing the school to 80 percent of its 2018 campaign fund-raising goal of \$90M; for a \$30M expansion/renovation of the school’s physical plant; and for launching the interdisciplinary enterprise ArtsEngine and its national initiative a2ru (Alliance for the Arts at Research Universities). In Washington, in addition to his work with 21st Century Consort, he is founder 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 produced 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. 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, he 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, Bridge, Centaur, Delos, Innova, Nonesuch, and Smithsonian Collection labels.

ALEXANDRA OSBORNE, Australian violinist, enjoys an exciting and 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. 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, winner of the Gisborne International Music 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 highlights include her debut album of world premiere Nico Muhly and Philip Glass works out now on ABC Classic, tours across Australia and the USA with the Australian Chamber Orchestra, a concert on the “King Louis XIV” Amati at the Smithsonian American History Museum, founding board member and violinist of Jackson Hole Chamber Music, Guest Concertmaster with the Auckland Philharmonia, the Dvorak Piano Quintet with Maestro Eschenbach, the Fortas Chamber Music Series, and concerts at the Lucerne, Bonn, Grafenegg and Rostropovich Festivals, and the BBC Proms. A graduate of Curtis and Juilliard, she currently plays with the Omega Ensemble in Sydney, the 21st Century Consort, Chiarina Chamber Players, Eclipse Chamber Orchestra, Gourmet Symphony and frequently performs with The Last Stand Quartet. With a keen interest in fostering young talent, she is a teaching artist for the American Youth Philharmonic Orchestra, the NSO’s Youth Fellowship and Summer Music Institute programs, and recently joined the faculty of the Hawaii Youth Symphony, whilst maintaining a private teaching studio in Washington, DC.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the Boston ‘POPS’ Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony

Orchestra and is an avid performer of chamber music in the Boston and Washington, D.C., areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD “Souvenir: Music for Violin and Harp” on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa’s Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

SARA STERN, a Washington, DC, 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..

A National Symphony cellist since 1998, RACHEL YOUNG brings a diverse musical background to her work, ranging from an avid engagement in chamber music to a strong interest in new music. She joins NSO colleagues as a member of the Last Stand Quartet and the 21st Century Consort. Prior to joining the Symphony, Ms. Young served as principal cellist of the Kennedy Center Opera House Orchestra. An enthusiastic chamber musician, she has appeared with the the Fortas Chamber Music Series and Mason Bates’ KC Jukebox at the John F. Kennedy Center, Smithsonian Chamber Music Society, Jackson Hole Chamber Music, Garth Newel Music Center, the Odeon Chamber Series, the Strathmore Mansion, the White House, and the American Embassy in Madrid, as well as on radio stations WGMS, WETA, and WGBH. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Young has also enjoyed occasional forays into new arenas, collaborating with the Paul Taylor Dance Company, movie producer Bill McKenna, songwriter Randy Barrett, and saxophonist Al Regni. Ms. Young was born and raised in Washington, DC. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, Young trained in the NSO’s Youth Fellowship Program, studying with principal cellist David Hardy. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of performing

contemporary music incredibly rewarding. 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 is a teaching artist with the National Symphony Orchestra’s Youth Fellowship and SMI programs as well as a chamber coach for the Maryland Classic Youth Orchestra. She serves on the boards of the Kindler Cello Society and the 21st Century Consort. She resides just outside of Washington with her husband, bassist Anthony Manzo, their 2 children, 3 basses, 3 cellos and 3 cats. She often commutes to work on her bike.

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21st Century Consort Future Concerts

Please mark your calendars and sign up for our e-mail list at focuspull.in/21mail to get news and updates about the season.

Concerts are at St. Mark's Episcopal Church, 301 A Street, SE, Washington, DC unless otherwise noted. Programs begin at 5:00 p.m., with pre-concert discussions at 4:00 p.m. Start time and other details for the special concert on March 14 at the Hirshhorn Museum will be forthcoming.

“Round About Midnight” ■ DECEMBER 21, 2019

with St. Mark's Chancel Choir and actress Gillian Eaton

DYLAN THOMAS – *A Child's Christmas in Wales*
GEORGE CRUMB – *Eine Kleine Mitternacht Musik*
STANISLAW SKROWACZEWSKI – *Musica a Quattro*
EVAN CHAMBERS – *Firehose Reel*
HELEN GRIME – *Snow and Snow*
PETE SEEGER – *The Bells of Rhymney*

PAUL MEALOR – *Silent Night*
DAVID FROOM – *Eine Kleine Kleinmusik*
HILARY TANN – *...Slate, Blue-Gray*
PAUL MEALOR – *Ubi Caritas*

“Time's Up” ■ FEBRUARY 22, 2020

with soprano Lucy Shelton

LIGETTI – *Poeme Symphonique for 100 metronomes*
SEBASTIAN CURRIER – *Variations on Time and Time Again*
ELLIOTT CARTER – *Tempo e Tempi*

OLIVIER MESSIAEN – *Quartet for the End of Time*

“Water Music” ■ MARCH 14, 2020

Special Concert at the Hirshhorn Museum and Sculpture Garden

JACOB DRUCKMAN – *Reflection on the Nature of Water*
CARLOS SIMON – *The Rain that Falls*
TAN DUN – *Water Music*

KATI AGOCS – *A la Claire Fontaine*
STELLA SUNG – *Dance of the White Lotus Under the Silver Moon*
LUCIANO BERIO – *Circles*

“A Time For...” ■ APRIL 18, 2020

PAUL DESSAU – *Guernica*
EUGENE O'BRIEN – *Elegy for the Spanish Republic (Premiere)*
CONLON NANCARROW – *Prelude and Blues*
KEVIN PUTS – *And Legions Will Rise*

ROBERTO GERHARD – *Three Impromptus*
GEORGE CRUMB – *Ancient Voices of Children*

For Consort news and performance information, please visit the 21st Century Consort website at www.21stcenturyconsort.org.



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