

# 21st Century Consort

October 1, 2022

Hirshhorn Museum and Sculpture Garden  
Washington, DC

The Hirshhorn Museum and Sculpture Garden  
presents  
**21st Century Consort**

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Paul Cigan, clarinet  
Colin Davin, guitar  
Lisa Emenheiser, piano  
Daniel Foster, viola  
Sarah Frisof, flute  
Ying Fu, violin  
Lee Hinkle, percussion  
Doug O'Connor, saxophone  
Derek Powell, violin  
William Sharp, baritone  
Rachel Young, cello

Mark Huffman, recording engineer

Hirshhorn Museum and Sculpture Garden  
Melissa Chiu, Director  
Kevin Hull, Director of Public Engagement

Saturday, October 1, 2022

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Hirshhorn Museum and Sculpture Garden  
Entrance on the National Mall  
Washington, DC 20560



The 21st Century Consort's 2022-2023 activities are sponsored by the Nicolae Bretan Music Foundation, Fuller Foundation, Amphion Foundation and Dimick Foundation as well as the Board and Friends of the 21st Century Consort.

[www.21stcenturyconsort.org](http://www.21stcenturyconsort.org)

**Pre-Concert Discussion**

Christopher Kendall with  
Alexandra Gardner, Juri Seo and Sue Standing

**Program**

**Threnody**

*Tristesse* Tatev Amiryan  
Ms. Emenheiser

*And Then Not* Susan Kander  
Mr. Cigan, Mr. Hinkle

*Klein Suite* Elena Ruehr  
1. Andante  
2. Allegro  
Mr. Fu

*Lament for the City* (arr. Seo) David Froom  
Mr. Davin, Mr. Foster, Ms. Frisof, Mr. Hinkle, Mr. Kendall,  
Mr. O'Connor, Mr. Sharp, Ms. Young,

*INTERMISSION*

*Pieces of Sanity* Stacy Garrop  
I. Rage  
II. Despair  
III. Euphoria  
IV. Possessed  
V. Stoic  
Ms. Emenheiser, Mr. O'Connor

*The Way of Ideas* Alexandra Gardner  
Mr. Cigan, Ms. Frisof, Mr. Powell, Ms. Young

*Dark Ground* Tansy Davies  
Mr. Hinkle

*Respiri* – in memoriam Jonathan Harvey Juri Seo  
Mr. Foster, Mr. Powell, Mr. Ying, Ms. Young

## Note from the artistic director:

The 21st Century Consort is thrilled to return to its original Smithsonian home of almost three decades (1978–2006), where it has been our great pleasure often to link music programming with the museum’s extraordinary collection and exhibitions. Our program today is a celebration of the Hirshhorn’s current exhibition, “Put It This Way.” Among its artworks is one that lives, fittingly, at the intersection of visual art and sound: Zarouhie Abdalian’s “Threnody for the Unwilling Martyrs.” Abdalian’s installation serves as the fulcrum for our program...where the exhibition and the music meet. Thus, we begin with a work by an Armenian-American composer, Tatev Amiryan’s *Tristesse*, that draws on the same source of national grieving as Abdalian’s “Threnody.” The program’s variegated works—by women composers—often glance off ideas in the exhibition. Also on the program is an homage to composer David Froom. In this way we particularize the expression of mourning in the Armenian artists’ works, in a tribute to our late friend and colleague.

The Consort knew David Froom first and foremost through our performances, commissions, and recordings of his work. David wrote his extraordinary music for people to play; he cared about his performer friends and colleagues, and knew how to present them with the most satisfying sorts of challenges. We were always deeply grateful. Anyone who desires a reminder of how rich his contribution to our repertoire was please visit <[21stcenturyconsort.org](http://21stcenturyconsort.org)> for over 30 years of wonderful Froom compositions.

David also made an invaluable contribution to the 21st Century Consort board, providing wisdom and perspective and an unfailingly sage sounding board for our artistic direction. David’s generosity extended to his unstinting advocacy for other composers; he was, in every respect, a mensch. Speaking personally, and I know for his many friends and admirers among the Consort family and beyond, David will be deeply missed, but extraordinarily present into the future through his music and memory.

Fellow board member William Wesley Taylor, a professor at Howard University, worked closely with David on the Consort’s collaboration with the department of architecture. He wrote for all of us: “For me and for the many architectural students whose lives were enriched by

David’s intelligence, creativity, commitment to learning, humanity, and wonderful sense of humor this is very sad news. David was an extraordinary person who shared his gifts for the pure joy of sharing. In the years I knew him he never once asked anything of me or the Howard students except that we join him in courageously and joyfully exploring adventuresome ideas and creative possibilities. He was a great friend, a wise mentor, and a generous colleague. I do not expect to ever see his like again.”

## Program Notes

*Tristesse* (2015)

**Tatev Amiryan**

Dr. Tatev Amiryan is an Armenian-American, award-winning composer and pianist. Her music has been performed in the United States; Europe and Eastern Europe including Armenia, Russia, Ukraine and Poland; in Israel and Lebanon; and in Japan by such renowned ensembles and performers as the German Chamber Philharmonic of Bremen, Portland Youth Philharmonic (USA), National Chamber Orchestra of Armenia; by pianists Jeffrey Jacob (USA), Hayk Melikyan (Armenia), thereminist Thorwald Jorgensen (Netherlands), and many others. Her pieces have been featured at such prestigious festivals and projects as MITO Settembre Musica International Festival (Italy), GogolFest (Ukraine), Królewskie Arkady Sztuki (Poland), Blurred Edges (Germany), Women Composers Festival of Hartford (USA), London International Piano Symposium (UK), and Crossing Borders Music (USA).

Amiryan holds bachelor’s and master’s degrees in both composition and musicology from Komitas State Conservatory of Yerevan, Armenia and Doctor of Musical Arts degree in composition from the University of Missouri-Kansas City Conservatory of Music and Dance. She is a member of the Union of Composers of the Republic of Armenia; IAWM International Alliance for Women in Music; ASCAP American Society of Composers, Authors and Publishers; Society of Composers, Inc.; and MTAC Music Teachers Association of California.

The composer writes:

*Tristesse* (in French—“sorrow”) represents an homage to the remarkable Armenian composer Komitas (1869-1935), who suffered a mental breakdown after witnessing the atrocities of

the Armenian Genocide in 1915, and spent the rest of his life in a psychiatric hospital in Paris. The piece is written in commemoration of his birthday in 2015. Music in the piece references the piano music traditions of Komitas, presenting them from a contemporary perspective.

### *And Then Not (2016)*

**Susan Kander**

The music of Susan Kander has been heard throughout the United States and in cities around the world, including London, Paris, Mexico City, Lima, Birmingham, Vancouver, Cape Town, St. Petersburg, and Guangzhou.

Kander received her B.A. in Music at Harvard in 1979 but was a playwright until “coming home to music” in the mid-1990’s. (Finding herself in a small village in France during a six-month stay, she wrote an opera for her sons’ elementary school on their two-and-a-half octave yellow Playskool piano. There was no turning back.) In 2015, after composing busily for over twenty-years, she decided to blow things up by finally attending graduate school in composition. She studied with Du Yun and Huang Ruo at Purchase Conservatory, re-arranging the furniture in her mind and earning her M.M. in Composition in 2017. She has been an invited blogger for New Music Box. Her music has been recorded on the Albany, MSR, Navona and Loose Cans labels. Her publisher is Subito Music Corp. She is a Fellow of the MacDowell Colony and lives in New York. [www.susankander.net](http://www.susankander.net)

The composer writes:

*And Then Not* was composed in memoriam to Ann Benjamin Kander (1926-2016). The purpose of the percussion setup is to have the player move across the space from up center to down left in a U-shape. The traveling should be apparent and purposeful as the piece evolves, from the drums/wood block/cowbell onto the top of the marimba, to the middle of the marimba, then the bottom, then off onto the timpani. The clarinetist moves in inverse direction, from up center to down right: it can be nothing more than a subtle orientation around one music stand or it can cover larger spaces with separate music stands. The effect, either way, should be a change across the piece from the players’ tight togetherness at the beginning to a letting go, a separateness at the end.

### *Klein Suite (2011)*

**Elena Ruehr**

Composer Elena Ruehr’s work has been described as “sumptuously scored and full of soaring melodies” (*The New York Times*), and “unspeakably gorgeous” (*Gramophone*). Winner of a Guggenheim Fellowship, she has also been a fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which performed and recorded her major orchestral works (*O’Keefe Images*, BMOP Sound) as well as the opera *Toussaint Before the Spirits* (Arsis Records). She has numerous recordings, on regular NPR playlists, including: *Icarus* (Avie), *Six String Quartets by Elena Ruehr* (Avie), *Averno* (Avie), *Jane Wang considers the Dragonfly* (Albany), *Lift* (Avie), *Shimmer* (Albany), and *Shadow Light* (Acis). Known for her collaborations with writers and poets, she has written five operas and five cantatas, as well as a great deal of orchestral music, chamber music and songs. She has also written for film and dance. She lives in Brookline and is an award winning faculty member at MIT.

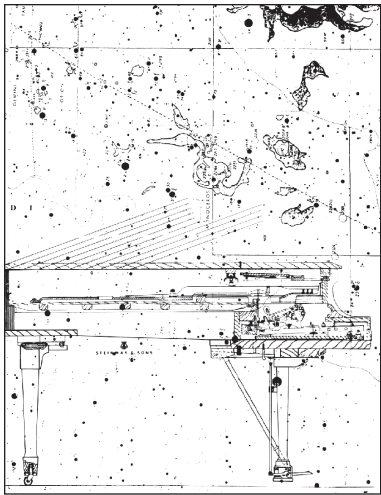
The composer writes:

*Klein Suite* was written for the Irving M. Klein International String Competition as their competition piece for 2011. The first slow movement channels Bach, although more modern and romantic, and the second faster movement is a virtuosic play on an imagined fiddling song. It is available on a recording featuring violinist Irina Muresanu entitled *Lift*, Chamber Music by Elena Ruehr.

### *Lament for the City (2022)*

**David Fromm**

David Fromm was born in California in 1951 and died this summer. His music has been performed extensively throughout the United States by major orchestras, ensembles, and soloists. His music has been heard in performance in England, France, Germany, Austria, Italy, Holland, Cyprus, China, and Australia, and is available on CD on the Bridge, Navona, New Dimensions, Delos, Arabesque, Capriccio, Centaur, Sonora, Crystal, Opus 3, and Altissimo labels, and published by American Composers Edition. 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 Music Teachers National Association (MTNA-Shepherd Distinguished Composer for 2006); and the state of Maryland (five Individual Artist Awards). 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. His biography is included in Groves. He served on the boards of directors for the American Composers Alliance, the 21st Century Consort,

and the New York New Music Ensemble. He taught at the University of Utah, the Peabody Conservatory, and, from 1989, St. Mary's College of Maryland. 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. A memorial event for David is being planned by his family, friends and colleagues, and today's performance is dedicated to his memory.

The composer's note for the Folger Consort premiere on March 4, 2022:

As a composer whose work previously has been for modern instruments, the idea of writing for viols, recorders, lute and dulciana led me to ponder historical juxtapositions. Living through our current (ongoing?) pandemic had me considering the history of musical responses to tragedy. I turned to the Book of Lamentations, the source for so many choral "O Vos Omnes" musical works, and was struck deeply by its parallels to our lives over the past two years. I approached my dear friend Sue Standing, who agreed to take on the project of providing a modern "Lament" with ancient echoes. Her vision was further informed by the pre-Biblical Sumerian laments, which included hope for repairing our lives in a way that might be understood to relate to what became the Jewish concept of *Tikkun olam*: an aspira-

tion for working toward a better world. The result is *Lament for the City*, my ten-minute musical response to Sue's fabulous poem. The music's sections follow the flow of the poem: ritual mourning dance, despair about our leaders, call to action, hope for the future.

*Note from the artistic director: Although he was courageous, amazingly conscientious, and very successful in composing for what an early Folger Consort review described as "authentic reproductions of obsolete instruments," David Froom also spoke of a version of the piece for modern forces. We are happy and grateful for Juri Seo's respectful and exceedingly skillful transformation for modern instruments, informed by David's own scoring ideas.*

### *Pieces of Sanity (2007)*

**Stacy Garrop**

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys—some simple and beautiful, while others are complicated and dark—depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Theodore Presser Company and ECS Publishing carry her works. Garrop is a Cedille Records artist with pieces currently on eleven CDs; her works are also commercially available on more than a dozen additional labels.

In 2022, Garrop is serving as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub, and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition.

She was the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She previously served as composer-in-residence

with the Champaign-Urbana Symphony Orchestra (2016-2019), the Albany Symphony (2009/2010), and Skaneateles Festival (2011), and was on the faculty of the Fresh Inc Festival (2012-2017).

Program Note:

*Pieces of Sanity*, for alto saxophone and piano, contains five miniatures. Each short movement represents a frozen shot of a particular state of mind. We follow the protagonist as he experiences five states: Rage and Despair (movements 1 and 2) give way to Euphoria (movement 3); Possessed (movement 4) culminates into Stoic (movement 5).

*The Way of Ideas (2007)*

**Alexandra Gardner**

Her music described as “highly lyrical and provocative of thought” (*San Francisco Classical Voice*), “mesmerizing” (*The New York Times*), and “pungently attractive” (*The Washington Post*), Alexandra Gardner composes for varied instrumentations and often mixes acoustic instruments with electronic music and field recordings, drawing inspiration from sources such as mythology, the natural sciences, and her training as a percussionist.

Alexandra’s compositions are regularly featured at festivals and venues around the world, including the Aspen Music Festival, Beijing Modern Festival, Centro de Cultura Contemporania de Barcelona, Festival Cervantino, Grand Teton Music Festival, The Kennedy Center, The Library of Congress, Merkin Hall, Strathmore Music Center, Symphony Space, and the Warsaw Autumn Festival. Her music has been commissioned and presented by leading organizations and ensembles, including Astral Artists, the Boulanger Initiative, Chicago Composers Orchestra, Seattle Symphony, SOLI Chamber Ensemble, Strathmore Music Center, Town Hall Seattle, and the United States Navy Band.

She has conducted residencies at the Atlantic Center for the Arts, Harvestworks, Liz Lerman Dance Exchange, MacDowell, and Willapa Bay AiR. She spent two years as a visiting composer at the Institut Universitari de l’Audiovisual in Barcelona, Spain, and served as Composer-In-Residence for the Seattle Symphony during the 2017-2018 concert season. Her music is recorded on the Innova, Ars Harmonica, Naxos, and Neuma labels.

Committed to nurturing the creative advancement of sound-makers of various ages and backgrounds, Alexandra maintains a private teaching studio and consulting practice, presenting masterclasses and workshops related to artistic career development and the nature of creativity. Alexandra studied with Annea Lockwood, Pauline Oliveros, Richard Wilson, Morton Subotnick, Augusta Read Thomas, John Harbison, and Chen Yi. She holds degrees from The Peabody Institute of Johns Hopkins University, and Vassar College.

The composer writes:

*The Way of Ideas* was written for the Seattle Chamber Players. The title is based upon a quote from Philip Pullman’s book, *The Golden Compass*: “The idea hovered and shimmered delicately, like a soap bubble, and she dared not even look at it directly in case it burst. But she was familiar with the way of ideas, and she let it shimmer, looking away, thinking about something else...”

For me this immediately leapt off the page as a refreshingly clear description of how thoughts become reality. The ideas we do not become overly attached to, or grasp at, are the ones that manifest in the world. I am fascinated by the notion that wishes, ideas and questions must be held lightly, that they cannot be forced in order for us to discover their answers.

In this composition I wanted to fold this concept into a musical landscape that evokes the everyday machinations of the human mind—an environment in which chattering thoughts suddenly fly away or are pulled slowly apart, return again, and change and develop into new forms which travel along different pathways. Musical textures expand and contract, and the focus twists and turns to reveal threads of intertwined rhythms and gestures that encompass a continually transforming organism.

*Dark Ground (2005)*

**Tansy Davies**

Borne out of a fascination with nature and shamanism, and a grinding rhythmic energy, the music of Tansy Davies has been described as both “sleek, hot, earthy” and “transparent, brazenly beautiful.” Her music is championed by ensembles including New York Philharmonic, Ensemble Intercontemporain, and Tokyo Symphony Orchestra and at festivals including Ultima, Présences, Donaueschinger Musiktage,

and Warsaw Autumn. *Between Worlds*, an operatic response to 9/11, was premiered by English National Opera in 2015, and in 2018 her chamber opera *Cave* was premiered with Mark Padmore, Elaine Mitchener, and London Sinfonietta. She has taught composition at both Royal Academy of Music, London, and at the Bloomington School of Music, Indiana. Recent projects include *Nightingales: Ultra-Deep Field* for Arditti Quartet, *Monolith: I Extend My Arms* for the strings of Britten Sinfonia, and a residency at Concertgebouw Amsterdam culminating in the ensemble piece *Soul Canoe*.

The composer writes:

*Dark Ground* inhabits an imaginary space where a ritual takes place. I see the space as a circle, and within that circle cyclic patterns and formations are enacted, each leaving a mark on the space, or an echo that resounds beneath what follows.

Everything grows up from a root—the Pedal Bass Drum—a dead sound, with a cycle in a simple yet deceptive 7/8. The shapes and patterns that grow from the Bass Drum have directions of their own but when they stray too far, they lose power and disappear. Like gravity, the Bass Drum pulls things to the ground.

### *Respiri - in memorium Jonathan Harvey (2016)*     **Juri Seo**

Juri Seo\* (b. 1981) is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieber-son Fellowship and the Andrew Imbrie Award from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellow-

ship, Copland House Residency Award, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from the Fromm Foundation, the Barlow Endowment, the Goethe Institut, and the Tanglewood Music Center. Her portrait albums “Mostly Piano” and “Respiri” were released by Innova Recordings. She holds a D.M.A. (Dissertation: *Jonathan Harvey’s String Quartets*, 2013) from the University of Illinois at Urbana-Champaign where she studied with Reynold Tharp. She has also attended the Accademia Nazionale di Santa Cecilia (Rome, corsi di perfezionamento with Ivan Fedele) and Yonsei University (Seoul, B.M.). She has been a composition fellow at the Tanglewood, Bang on a Can, and SoundSCAPE festivals; the Wellesley Composers Conference; and the Atlantic Center for the Arts. She is Associate Professor of Music at Princeton University.

Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist Mark Eichenberger, and a little mutt named Roman.

\*Note on pronunciation: In North America, my name is pronounced [Jew-ri Suh].

The composer writes:

“What is the purpose of music? It is, in my view, to reveal the nature of suffering and to heal. The one big question of existence.” – Jonathan Harvey

The composer Jonathan Harvey was an extraordinarily kind person. I emailed with him regularly while writing my doctoral dissertation on his four string quartets. Toward the end of our correspondence, I discovered that he was suffering from a motor neuron disease that was gradually paralyzing him; he had been spending a part of his precious final year responding to questions from a person he did not know. The disease eventually ended his life in December 2012. Although we never met in person his work and philosophy had an immense influence on the way I think about music.

Harvey was a cutting-edge modernist who wrote unabashedly lyrical melodies framed within carefully designed, intricate structures. He believed in the ideal of complex unity, which he founded, somewhat paradoxically, in both Western classical music and Buddhism. In his pieces, disparate musical ideas change and merge in multifarious ways revealing their lack of

inherent identity. He saw this as a crucial step to experiencing the transcendent unity of all things. Harvey's music showed me that complexity and warmth needed not preclude each other; in fact, they should coexist.

Harvey's Buddhism can be found directly in his scores. He frequently composed breathing gestures as metaphysical evocations of meditation. He used the concept of a symmetrical harmonic field—with pitches radiating outward from a central axis, rather than deriving from a bass line—to represent the individual freedom from obsessive desire. In this piece, I took three distinct ideas from Harvey: composed breaths, a non-octave-repeating symmetrical pentatonic scale, and a melodic segment from the first quartet. Swells of varying length develop into long arcs. These breathing gestures symbolize life and—at the end of the piece—death, not as a terrifying inevitability, but as the peaceful resolution I imagine Harvey would have experienced.

## Artist Bios

Appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin, PAUL CIGAN enjoys a career as orchestral clarinetist, chamber musician, teacher and concerto soloist. In addition to the NSO, Mr. Cigan can frequently be heard performing with the 21st Century Consort, Eclipse Chamber Orchestra, and the Smithsonian Chamber Players as well as on recordings with those 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. Mr. Cigan has been concerto soloist with the National Symphony Orchestra, Eclipse Chamber Orchestra, and San Antonio Symphony. Mr. Cigan has held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony, and has been guest clarinetist with the Baltimore Symphony Orchestra and The Philadelphia Orchestra. Mr. Cigan is an active teacher and coach through the National Symphony Orchestra's Youth Fellowship and Summer Music Institute programs and has held teaching posts at the Peabody Institute of Music and the University of Maryland. Other musical activities include performing with the Halcyon Chamber Music Festival, the Grand Teton Music Festival, and returning as coach to 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.

COLIN DAVIN has emerged as one of today's most dynamic guitarists. Performance highlights include concertos with the Wisconsin Chamber Orchestra, New Mexico Philharmonic, and Richmond Symphony; and duo collaborations with guitarist Sharon Isbin, harpist Emily Levin, soprano Estelí Gomez, violinist Tessa Lark, and cellist Edward Arron. Davin appeared as a featured musical guest on the Late Show with David Letterman alongside the late Jessye Norman. He has performed at venues around the world, including Carnegie Hall, Alice Tully Hall, the Alhambra Palace, the Paris Conservatoire, the Fridge Fringe in Dubai, and Afghanistan National Institute of Music. Colin Davin is the Director of Guitar Studies and Associate Professor of Guitar at Shenandoah Conservatory. He previously served as Co-Head of the guitar department at the Cleveland Institute of Music, and on the faculty of the Baldwin Wallace Conservatory. He has presented masterclasses at The Juilliard School, Aspen Music Festival, Oberlin Conservatory, and more. He holds a Master of Music from The Juilliard School, with Sharon Isbin; a Bachelor of Music from the University of Southern California, with William Kanengiser; and underwent preparatory studies at the Cleveland Institute of Music, with Jason Vieaux. Colin Davin plays a guitar by Joshia de Jonge with Augustine Strings.



Steinway and Spirio Artist LISA EMENHEISER has been performing with the National Symphony Orchestra for the past 30 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. A native of Washington, D.C., Ms. Emenheiser began her piano studies at the age of four and made her musical debut at the age of seventeen performing the Grieg *Piano Concerto* with the Baltimore Symphony Orchestra and “The President’s Own” United States Marine Band. She 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. Ms. Emenheiser appears regularly in chamber music concerts with musicians of the National Symphony Orchestra. An avid performer of contemporary music, Lisa is pianist for the 21st Century Consort and has performed and recorded many premieres. She was featured on national television as an expert artist commentator and performer in the PBS documentary entitled “Exploring Your Brain,” performing Ginastera’s *Piano Sonata No. 1* and discussing the topic of memory. She has shared the stage with Christoph Eschenbach as part of the Kennedy Center’s Iberian Festival and has performed four-hand music with pianist Joseph Kalichstein at the Kennedy Center’s Terrace Theatre. A committed teacher, Ms. Emenheiser was thrilled and honored to be inducted into the first Steinway Teachers Hall of Fame. This is her fourth year as piano mentor in the National Symphony Youth Fellowship program. Ms. Emenheiser has recorded for the Bridge, Albany, Decca, Pro Arte, Naxos, VAI Audio, Centaur, Arabesque, Delos, AUR, Jubal House, and Cascades labels. Recently she recorded Respighi’s “Three Preludes on Gregorian Melodies” and Frederic Rzewski’s “Down by the Riverside” and “Winnsboro Cotton Mill Blues” for the Steinway Spirio collection.

DANIEL FOSTER, violin, has had a varied career encompassing orchestral, chamber, and solo playing, as well as teaching. After winning the first prize in both the William Primrose and Washington International competitions, Mr. Foster became a member of the National Symphony’s viola section in 1993 and was appointed principal by music director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the University of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan, and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the International Principals faculty at the Pacific Music Festival in Sapporo, Japan.

Equally at home in the solo, chamber, and orchestral stages, SARAH FRISOFF is a passionate flutist and educator. As a soloist, Ms. Frisof was the second-prize winner of both the National Flute Association Young Artist Competition and the Heida Hermanns International Woodwind Competition, and she was a semi-finalist in the 2009 Kobe International Flute Competition. As a committed proponent of contemporary music, Ms. Frisof frequently premieres major works. In June of 2016, Ms. Frisof and her collaborative partner, Daniel Pesca, piano, released their first album, *The Flute Music of Joseph Schwantner*, an authoritative recording of all of Schwantner’s major works for flute. Her second album, *Beauty Crying Forth*, a survey of music by female composers across time, was released in August of 2020. In addition to Ms. Frisof’s work as a solo artist, she is an active orchestral and chamber musician, having worked with major symphony orchestras across the country, including the Baltimore Symphony, Chicago Symphony, Boston Symphony, New York Philharmonic, Dallas Symphony, Kansas City Symphony and many others. In the summers, Ms. Frisof plays with several festival orchestras including the Sunflower Festival (Topeka, KS), and Music in the Mountains (Durango, CO). Ms. Frisof is an active member of Sound Impact, a chamber collective of musicians dedicated to serving communities and igniting positive change in the US and abroad through live performance, educational programs, and creative collaborations with other artists and art forms. She has taken her passion for education to global audiences, including working with young students in Zimbabwe and Brazil. A graduate of the Eastman School, The Juilliard School, and the University of Michigan, she was formerly the Professor of Flute at University of Kansas and the University of Texas at Arlington. Ms. Frisof is currently the Associate Professor of Flute at the University of Maryland.

Mr. YING FU, violin, is currently the Associate Concertmaster of the National Symphony Orchestra. Prior to this appointment, Fu has been the Associate Concertmaster of The Philadelphia Orchestra from 2013 to 2019 and a member of the Cleveland Orchestra from 2011 to 2013. Born in Shanghai, China, Mr. Fu began to study the violin at the age of 3, and gave his first public performance at the age of 6 in the Shanghai Concert Hall. Fu went on to earn his Bachelor of Music from Shanghai Conservatory of Music in China and his Master of Music degree from the Shepherd School of Music at Rice University in Houston. After a two-year doctoral degree study under Professor Cho-Liang Lin and Sergiu Luca at the Shepherd School of Music, he joined the first violin section of the renowned Cleveland Orchestra in 2011. Mr. Ying Fu is also the 1st Prize Winner of the 30th “Rodolfo Lipizer” International Violin Competition in Italy, as well as four Special Prizes. Fu has collaborated with many renowned musicians, such as Maestro Cristian Macelaru, pianist Richard Goode, Mitsuko Uchida, cellist Peter Wiley, violist Kim Kashkashian, and violinist Midori Goto, and has performed throughout Europe, Asia and North America. With his great enthusiasm for chamber music, Mr. Fu has

participated in many chamber music festivals, including Marlboro Music Festival in Vermont, Taos Chamber Music Festival, and Schleswig-Holstein Music Festival in Germany. Fu is an active teacher and his students have been accepted by the Curtis Institute, the Juilliard School in NYC, New England Conservatory, Rice University, and Jacobs School of Music at Indiana University. Fu has also been a frequent faculty member of the National Youth Orchestra at Carnegie Hall.

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](http://www.leehinkle.com).

CHRISTOPHER KENDALL, artistic director, is professor emeritus at the University of Michigan School of Music, Theatre & Dance. During his decade as the school’s dean (2005-2015), he was responsible for increasing the diversity of the school and hiring almost half the faculty, for significantly increasing the School’s endowment, for renovating and expanding 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 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 was 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, director of the University of Maryland School of Music from 1996 to 2005, and 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.

Saxophonist DOUG O’CONNOR is passionate about sharing music that challenges audiences to explore, connect, and grow. His performances push the athletic limits of the saxophone and feature music from all eras and in many styles, including classical, contemporary, jazz, and electronic. He strives to champion new works, present adventurous and innovative chamber music, and perform with an improvisatory command of music from Bach to Coltrane. O’Connor honed his artistic mission while performing on the Astral Artists roster from 2003 to 2013 and completing his training at the Eastman School of Music, where he earned his MM and DMA degrees in 2008 and 2012, and eventually went on to serve as Adjunct Assistant Professor of Saxophone in the fall of 2017. In addition, he served as Associate Lecturer of Saxophone at the University of Wisconsin in Eau Claire, as a saxophonist with the United States Naval Academy Band, and since 2016 as a saxophonist with the United States Army Band “Pershing’s Own.” He is proud to be a co-founder of the Global Premiere Consortium Commissioning Project, an online platform for instigating the composition, dissemination, and performance of new music worldwide.

DEREK POWELL was appointed to the National Symphony Orchestra in 2020 by music director Gianandrea Noseda. Prior to joining the NSO, Derek served in the military as a violinist in the U.S Army Band “Pershing’s Own” where he performed at the White House for State visits and other high profile events. As a military musician he also regularly performed in service of congressional and military leadership in addition to giving performances to the general public. Derek is a frequent guest artist with the grammy-nominated contemporary music ensemble Inscape and is a regular performer-educator with Sound Impact, a music collective using music education and engagement to further positive social change. Derek also coaches with the NSO’s Youth Fellowship program and at the DC Youth Orchestra Program. Derek earned a Bachelor of Science double major with honors in neurobiology and music from the University of Wisconsin–Madison and graduated with his Master of Music degree from Rice University, where he was awarded the Distinguished Fellowship in Violin. Derek continued his studies as a fellow in the New World Symphony, “America’s Orchestral Academy,” in Miami Beach, FL under the baton of music director Michael Tilson Thomas. His primary teachers include David Perry, Kathleen Winkler, Felicia Moye, and Eugene Purdue. In the summer Derek performs with the Grand Teton Music Festival Orchestra and has previously performed with the Verbier Festival Chamber Orchestra in Switzerland and the Strings Festival Orchestra in Steamboat Springs, CO. Derek lives in DC with his wife Allyson Goodman, Principal Violist of the Kennedy Center Opera House Orchestra.

WILLIAM SHARP, baritone, has made many appearances with the 21st Century Consort, including important premieres and recordings of major works by such composers as Jon Deak, Scott Wheeler and David Froom. His concerts also include those with Opera Lafayette at Strathmore and at Lincoln Center, The New York Festival of Song at Carnegie Hall, and chamber music at the Caramoor Festival, where he performed Schumann's *Liederkreis* Op. 39 with pianist Vladimir Feltsman, and Beethoven's *An die Ferne Geliebte* with pianist Michael Barrett. He is the winner of several prestigious awards including the Carnegie Hall International Music Competition, The Young Concert Artists International Audition, and the Geneva International Music Competition. Also known for his performances of the early music repertoire, he frequently performs as soloist with the Handel & Haydn Society, Tafelmusik Baroque Orchestra, the Bethlehem Bach Festival, the Folger Consort, and the American Bach Soloists. A highly respected recording artist, William Sharp was nominated for a Grammy award (Best Classical Vocal Performance) for his recording featuring songs of American composers on New World Records, and his recording of Leonard Bernstein's final major work, *Arias and Barcarolles*, received a Grammy in 1990. Mr. Sharp serves on the Voice Faculty of Peabody Conservatory of Music of Johns Hopkins University.

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 Tan-

glewood 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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## Future Programs

The 21<sup>st</sup> Century Consort invites you to its concerts for the coming season, including performances at the Hirshhorn Museum and Sculpture Garden and at historic St. Mark's Episcopal Church on Capitol Hill. All concerts are free (reserved tickets required at the Hirshhorn), beginning at 5:00 PM and preceded by a discussion with composers at 4:00.

### **A Christmas Ghost Story** ■ SATURDAY, DECEMBER 3, 2022

*At St. Mark's Episcopal Church, 3rd and A St. SE*

Eleanor Alberga's "Dancing with the Shadow"  
Jon Deak's "The Passion of Scrooge"

### **Pickett's Charge** ■ SATURDAY, FEBRUARY 4, 2023

*At the Hirshhorn Museum and Sculpture Garden*

Music inspired by Mark Bradford's epic work on exhibit at the Hirshhorn

### **Music for Earth Day** ■ SATURDAY, APRIL 29, 2023

*At St. Mark's Episcopal Church, 3rd and A St. SE*

One week after the April 22nd celebration, a musical echo that is environmentally sound

Please sign up for our e-mail list at [focuspull.in/21mail](http://focuspull.in/21mail), or visit the Consort at Facebook or on our website at [21stcenturyconsort.org](http://21stcenturyconsort.org) to get news and updates about the coming season.

The 21st Century Consort gratefully acknowledges the generous support of the Friends of the 21st Century Consort:

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*Compiled September 2022*



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