

21st Century Consort

December 3, 2022

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
Lisa Emenheiser, piano
Daniel Foster, viola
Sarah Frisof, flute
James Nickel, French horn
Marissa Regni, violin
Susan Robinson, harp
William Sharp, baritone
Jane Stewart, violin
Rachel Young, cello

Mark Huffman, recording engineer

Saturday, December 3, 2022

Discussion 4:00 p.m.

Concert 5:00 p.m.

St. Mark's Episcopal Church
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The 21st Century Consort's 2022-2023 activities are sponsored by the Nicolae Bretan Music Foundation, The Amphion Foundation, The Dimick Foundation, and the Board and Friends of the 21st Century Consort.

www.21consort.org

Pre-Concert Discussion

Christopher Kendall with
Jon Deak and Rachel Young

Program

A Christmas Ghost Story

Dancing with the Shadow Eleanor Alberga
I. Duo - Clarinet and Piano
II. Trio - Flute, Violin, Violoncello
III. Quartet - Flute, Clarinet, Piano, Percussion
IV. Quintet - Flute, Clarinet, Violin, Violoncello, Piano
V. Sextet - Flute, Clarinet, Violin, Violoncello, Piano, Percussion
Mr. Cigan, Ms. Frisof, Ms. Emenheiser, Mr. Kendall, Ms. Regni,
Mr. Sittinger, Ms. Young

INTERMISSION

The Passion of Scrooge, or A Christmas Carol Jon Deak
Act I
Act II
Mr. Barber, Mr. Cigan, Ms. Frisof, Mr. Foster, Mr. Kendall,
Mr. Nickel, Ms. Regni, Ms. Robinson, Mr. Sharp, Ms. Stewart,
Mr. Sittinger, Ms. Young

Program Notes

Charles Dickens was riding a Victorian wave—of supernatural tales during the darkest days of the year—when he wrote a series of Christmas ghost stories, of which “A Christmas Carol” is the most beloved. Perhaps this paradoxical storytelling tradition—celebration and scares—waned with the waxing of electric light, but this holiday season the Consort happily revives Jon Deak’s inimitable setting of Dickens’ grandest ghost story, pairing it with another uncanny British work, “Dancing with the Shadow” by Eleanor Alberga. No doubt we live in fit times for fright, but we hope in this event, of the enjoyable and uplifting kind.

Dancing with the Shadow

Eleanor Alberga

Eleanor Alberga is a highly regarded British composer with commissions from the BBC Proms and The Royal Opera, Covent Garden. With a substantial output ranging from solo instrumental works to full-scale symphonic works and operas, her music is performed all over the world.

Born 1949 in Kingston, Jamaica, Alberga decided at the age of five to be a concert pianist. Five years later, she was composing works for the piano. In 1968 she won the biennial Royal Schools of Music Scholarship for the West Indies, which she took up in 1970 at the Royal Academy of Music in London studying piano and singing. A budding career as a solo pianist—she was one of three finalists in the International Piano Concerto Competition in Dudley, UK in 1974—was soon augmented by composition with her arrival at The London Contemporary Dance Theatre in 1978. Under the inspirational leadership of its Artistic Director Robert Cohan, she became one of the very few pianists with the deepest understanding of modern dance, and her company class improvisations became the stuff of legend. These in turn led to works commissioned and conceived for dance by the company, and Alberga later became the company’s Musical Director—conducting, composing and playing on LCDT’s many tours. It was on leaving LCDT that Alberga was able to fully embark on her calling as a composer. Since then, interest in her music across all genres—orchestral, chamber, vocal, as well as works for stage and screen—has accelerated, while her output has continued to grow. In 2015 her

commissioned work *ARISE, ATHENA!* for the opening of the Last Night of the BBC Proms was seen and heard by millions, and cemented a reputation as a composer of huge originality and consummate skill.

Alberga has gathered a number of awards, most notably a NESTA fellowship in 2000 and a Paul Hamlyn Award in 2019. In 2020 she was elected a Fellow of the Royal Academy of Music. At different times, Alberga was a member of the African Dance Company Fontomfrom, and played guitar and sang with the Jamaican Folk Singers. She was part of the duo Double Exposure with her husband the violinist Thomas Bowes, and more recently they have together founded and nurtured Arcadia, an original festival in the English countryside where they live. Alberga was awarded an OBE in the Queen’s Birthday Honours 2021 for services to British Music.

The composer writes:

I composed “Dancing with the Shadow” in 1990 as a 30-minute work in 5 movements, for the choreographer Sue MacLennan. It was jointly commissioned by Lontano and Sue MacLennan Dance & Co. and the premiere was conducted by Odaline de la Martinez at ‘The Place’ in London. Since then, a suite of three movements has been recorded and performed many times in concert. This version of the complete work has been revived and is having its premiere concert performances in 2022.

The title suggests the individual’s conscious acceptance of the darker side of their own psyche to create transformation and unity.

The first movement is a duo, the second a trio and so on, culminating in a sextet. The clarinet opens with a recitative-like introduction and is joined by the piano as they travel through fast and slow, sometimes quirky musical conversations. The second movement is for flute, violin and cello: a slower, lyrically reflective section which contains the most references to material in the other movements. Third, is a fast and playfully rhythmic section followed by movement four, where another clarinet recitative again leads into, this time, a dreamy and somewhat jazzy slow movement. Finally, all players join, spinning into a boisterous base, tumbling over repeated chords and African-inspired rhythms.

The Passion of Scrooge, or A Christmas Carol Jon Deak

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the University of Illinois and as a Fulbright Scholar taught at the Conservatorio di Santa Cecilia, in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. 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, and the New Hour Philharmonic. 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. Spending much of his professional life as a performer rather than as an academic has no doubt contributed to his interest in what is known as “performance art”—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

Of course, all music is really a performance art; the printed score is not the work, but only a blueprint of it. But Jon Deak's works, as we have seen in these concerts, are performance scores in a different sense; the work has a visual and theatrical element that transcends the customary relationship of pitch and rhythm. They are a kind of “Story Theater,” to borrow the name of the 1970s that produced elaborated versions of fairy tales in which actors began by narrating (as outsiders observing the story), and then gradually became the characters they had been describing. Similarly, in Jon Deak's many “concert dramas” (the term he has come to prefer for this kind of work), there can be soloists who both narrate and enact the story, and the instrumentalists themselves take part in various ways, both by word and sound.

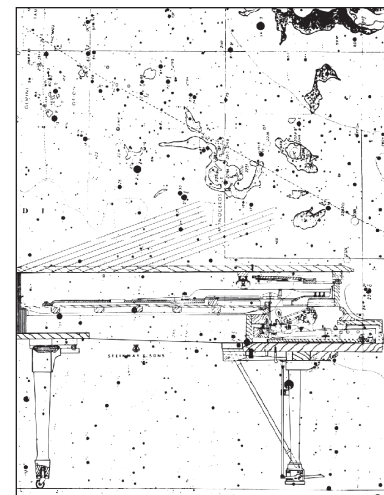
Deak will often turn to an old story—whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling* and *The Bremen Town Musicians* and *Lucy and the Count* (based on Bram Stokers' *Dracula*). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling entirely and sometimes supplies the

background to the declamation. The instrumentalists evoke words “woven into the music as a sound event.” As the composer explained, he is sometimes “more concerned with the sound event than with the meaning of the words.”

A Christmas Carol is scored for flute, clarinet (doubling bass clarinet), horn, harp, percussion, violin, viola, violoncello, and contrabass. It is the longest of these musical narratives. It also took the longest time in composition. The idea for the project first arose in 1986, partly through the mediation of Christopher Kendall. But it did not get beyond preliminary sketching, “probably,” as the composer explained, “because the time wasn't right for me.”

“Then Jack and Linda Hoeschler approached Christopher Kendall and me about rekindling this project; it turned out to be a big piece—and they have been very patient! As I worked further on it, my point of view changed. I started adapting the original libretto, which was written for me by Isaiah Sheffer, and as I continued to work on the piece, I made more and more changes from the first version, so now the libretto is essentially by me, though it retains some of Isaiah's work, and of course we both based what we did on the Dickens novel. The piece turned out to be a work for baritone and chamber ensemble because I felt that it was best to have just one person up there. I think it works perfectly that way because, in this story, all the characters come out of Scrooge's head—the whole drama takes place within his head. If we had a lot of characters there, it could be didactic: society putting pressure on Scrooge to reform. But this way it's internal, depicting his own struggles. That's why I changed the title to something that sounds rather Dickensian in style: *The Passion of Scrooge or A Christmas Carol*.”

The piece is cast in two acts. During the first we are introduced to Scrooge and his departed partner Marley, who comes as the first Christmas Eve ghost to warn Scrooge that he must change his grasping greedy ways. Although our virtuoso baritone soloist will embody both



roles of Scrooge and Marley, various instruments within the ensemble provide close emotional underpinning to specific roles: the contrabass (at times aided by the bass clarinet) to Scrooge's angry, injured self; the cello to Marley; the viola to Bob Cratchit; and so on. The harp embodies the ghost of Christmas Past, the horn as Christmas Present, and spectral strings and effects create the role of Christmas Future. The second act introduces these three ghosts of Christmas who confront Scrooge, provoke his passion, and help him accomplish his increasingly urgent transformation. And finally, then, we can have some urgently needed fun!

The composer offers this information for anyone who is curious about the long-extended process of composition and the possible change of style during that time: roughly the first three minutes of the piece as it stands were composed in 1986, the next ten minutes in 1996, and the remainder of the score in 1997. The music of Scrooge and Marley, those outcasts from human warmth and expression, operates with tone rows or segments of tone rows, while the remaining characters (and, gradually, Scrooge himself) are more tonal, even romantic in character. Scrooge is constantly testing new self-images, and his music is constantly changing, though it is built out of a half-dozen different motives, all of them interrelated.

The Passion of Scrooge was commissioned by Jack and Linda Hoeschler in honor of Inge Cadle and in memory of Don D. Cadle. The score is also dedicated to the composer's mother, Mary-Ellan Jarbine. Tonight's performance is dedicated to the memory of the late Isaiah Scheffer.

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.

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.

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 FRISOF 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.

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 co-director 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, None-such, and Smithsonian Collection labels.

JAMES NICKEL joined the National Symphony Orchestra as Third horn in 2008. Before joining the NSO, James held the position of Assistant Principal horn with the Dallas Symphony Orchestra from 1999 to 2008, and the position of Associate Principal horn with the Montreal Symphony Orchestra from 1997 to 1999. He also serves as the Principal hornist with the Arizona Musicfest, and has performed as guest Principal horn with the Los Angeles Philharmonic and the Philadelphia Orchestra. James enjoys staying active as a chamber musician with the Smithsonian Chamber players, the Eclipse Chamber Orchestra, and the 21st Century Consort. In addition to his performance schedule, James is Professor of Horn at George Mason University in Fairfax, Virginia.

MARISSA REGNI is principal second violin of the National Symphony Orchestra, a position she assumed in September of 1996. Before coming to Washington, D.C., she was a member of the Saint Louis Symphony, where she served as assistant principal second violin. Regni is a member of the critically acclaimed Manchester String Quartet and is a founding member of the Kennedy Center Chamber Players. With the Chamber Players, she performed concerts on a transatlantic crossing of the Queen Mary 2 and at the U.S. Embassy in Buenos Aires. From May 2020 to 2021 she was the co-creator and host of the 53-week web series “NSO@HomeLive.” Regni has made solo and chamber music appearances throughout the United States, Germany, and Mexico. She has collaborated with such artists as Christoph Eschenbach, Joseph Silverstein, Julius Baker, The Angeles Quartet, Arturo Delmonico, The Walden Chamber Players, and 20th Century Consort. Solo appearances with orchestras include the Saint Louis Symphony, National Symphony Orchestra, Virginia Chamber Orchestra, Livingston (New Jersey) Symphony, and the Ridgewood (New Jersey) Symphony. She has been a featured artist on NPR and The MacNeil/Lehrer Report. In addition to her orchestral, chamber, and solo work, Regni has a strong passion for educational concerts. She developed a popular series of children’s programs, which she performs at the Kennedy Center, around greater Washington, D.C., and throughout the United States. She has been the co-creator and host of the National Symphony Orchestra’s Young People’s Concerts since 2014. A graduate of the Eastman School of Music, Regni received her bachelor’s and master’s degrees and was awarded the school’s prestigious Performer’s Certificate in Violin. She also has a diploma from The Juilliard School of Music, where she was a student in the Pre-College Division.

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.

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.

COREY SITTINGER is a freelance percussionist in the DC/Baltimore area. He holds a bachelor of music from Towson University, a master of music from the University of Maryland, and a performer’s certificate from Penn State. Corey is a well-rounded musician whose skills range from classical percussion to jazz vibraphone, pit orchestra, and more. He loves to work with dancers, actors, and multi-media artists. He is a member of Matchstick Percussion, based in the DC/Baltimore area.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her bachelor of arts (summa cum laude, Phi Beta Kappa) and master of music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto

soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin was made by the Venetian master Matteo Goffriller and dates from 1691.

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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Future Programs

The 21st Century Consort invites you to its upcoming concerts, including performances at the Hirshhorn Museum and Sculpture Garden and at historic St. Mark's Episcopal Church on Capitol Hill. All concerts are free and open to the public, with ticket reservations required at the Hirshhorn Museum, beginning at 5:00pm and preceded by a discussion with composers at 4:00.

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

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