

21st Century Consort

February 4, 2023

Hirshhorn Museum and Sculpture Garden
Washington, DC

The Hirshhorn Museum and Sculpture Garden
presents
21st Century Consort

Christopher Kendall, Artistic Director, conductor
Boyd Sarratt, Manager

Peter Becker, baritone
Paul Cigan, clarinet
Evan Chambers, vocalist
Lisa Emenheiser, piano
Daniel Foster, viola
Sarah Frisof, flute
Lee Hinkle, percussion
Derek Powell, violin
Rachel Young, cello

Mark Huffman, recording engineer
H. Paul Moon, videographer

Hirshhorn Museum and Sculpture Garden
Melissa Chiu, Director
Kevin Hull, Director of Public Engagement
Amy Bahr, Head of Public Programs

Saturday, February 4, 2023

Pre-Concert Discussion 4:00 p.m.

Christopher Kendall with Evan Chambers, Stephen Jaffe, Mark Kuss

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.21consort.org

**Program
Sound Shards**

Peace (2020) Jessie Montgomery

Ms. Emenheiser, Mr. Foster

A City Called Heaven II (1989) Olly Wilson

Ms. Frisof, Mr. Cigan, Mr. Hinkle, Ms. Emenheiser, Mr. Powell,
Mr. Foster, Ms. Young, Mr. Kendall

1861 (2011) Nkeiru Okoye

Mr. Becker

Ares (2022; World Premiere) Mark Kuss

Film by H. Paul Moon

Mr. Becker, Ms. Frisof, Mr. Cigan, Mr. Hinkle, Ms. Emenheiser,
Mr. Powell, Mr. Foster, Ms. Young, Mr. Kendall

Intermission

Tableaux for piano solo (2022; World Premiere) Stephen Jaffe

- | | |
|------------|--|
| Part One | 1. Prelude |
| | 2. Resonances (“ <i>Rainbow Resonances</i> ”) |
| | 3. Opposites: (A) <i>Anthem</i> (B) “ <i>Hatred Destroys the World</i> ” |
| Part Two | 4. Jangle |
| Part Three | 5. Partita-Variations: “ <i>Every soul is precious</i> ” |

Ms. Emenheiser

The Old Burying Ground (2007) Evan Chambers

- I. And pass from hence away
- II. Nancy Eliza
- III. Amos and Violate Fortune
- IV. Oh say grim death

Mr. Chambers, Ms. Frisof, Mr. Cigan, Mr. Hinkle, Ms. Emenheiser,
Mr. Powell, Ms. Young

Note from the artistic director:

Mark Bradford's extraordinary installation, "Pickett's Charge," has wholly occupied the third floor of the Hirshhorn since 2017; it is difficult to imagine the Museum without it.

Bradford drew inspiration from French artist Paul Philippoteaux's nineteenth-century cyclorama, a graphic chronicle of the Battle of Gettysburg's final charge, on view at Gettysburg National Military Park. Historians have counted this bloody conflict as the turning point of the Civil War and consequently of American history. The Museum writes: "By cutting, tearing, and scraping through the painting's layers, Bradford reveals the hidden textures and complexities lurking just beneath the surface. The resulting work weaves together past and present, illusion and abstraction, inviting visitors to reconsider how narratives about American history are shaped and contested."

To celebrate "Pickett's Charge," the Consort offers an assembly of recent music (including two world premieres) that venture into some of the same terrain occupied by Bradford's work: deconstructing, in bold acts of art-making, complexities of history that often elude less visceral forms of commentary. The focus in our program is on the civil war, but, like the installation itself, the composers' concerns extend into more far-ranging and abstract territory.

We hope you will find this collection of works engaging, and provoking, too, and that you won't miss an opportunity to spend time in the Hirshhorn's Third Floor Gallery with "Pickett's Charge!"

We have recently lost the Consort's wonderful friend and board member Janice Molchon. Our concert begins with Jessie Montgomery's "Peace," which, like other works on the program, offers wisdom concerning joy and grief, on this occasion teaching how to fathom Janice's passing. *Requiesce in pace.*

– Christopher Kendall

Program Notes

Peace

Jessie Montgomery

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st-century American sound and experience.

Montgomery's growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of "The Star-Spangled Banner"—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on 7 August 2021. Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival; a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day*; and *Passacaglia*, a flute quartet for The National Flute Association's 49th annual convention.

Since 1999, Jessie Montgomery has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

The composer writes:

Written just a month after the Great Sadness of the first quarantine orders due to Covid-19, facing the shock felt by the whole globe as well as personal crisis, I find myself struggling to define what actually brings me joy. And I'm at a stage of making peace with sadness as it comes and goes like any other emotion. I'm learning to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience.

A City Called Heaven

Olly Wilson

Composer and educator Olly Woodrow Wilson, Jr., was born on September 7, 1937, in St. Louis, Missouri, to Alma Grace Peoples Wilson, a seamstress, and Olly Woodrow Wilson, Sr., an insurance salesman and butler. Wilson's father had the reputation for having the best speaking voice and being the best singer in the family's church choir, and insisted that all of his children learn to play the piano. After graduation from high school, Wilson participated in a summer music theory program at Washington University, where he was then accepted in the fall of 1955; he was one of approximately ten African Americans enrolled at the university. Graduating in 1959 with his B.M. degree in music, he went on to earn his M.M. degree in music composition in 1960 from the University of Illinois, and his PhD from the University of Iowa in 1964.

Wilson taught at Florida A&M University and the Oberlin Conservatory before joining the faculty at the University of California, Berkeley in 1970. In 1971, Wilson received a Guggenheim Fellowship and moved to West Africa to study African language and music firsthand. He continued at Berkeley, establishing a doctoral program in composition and serving as chairman of the music department between 1993 and 1997. He held the Jerry and Evelyn Hemmings Chambers Professorship in Music between 1995 and 1998, retiring as professor emeritus in 2002.

Throughout his career, Wilson wrote articles for scholarly journals and recorded albums of his works. Some of his compositions include *Cetus*, *Piano Piece*, *Sinfonia*, and *In Memoriam Martin Luther King, Jr.* Wilson won several awards including the Elise Stoecker Prize from the

Chamber Music Society of New York's Lincoln Center in 1992 and election to the American Academy of Arts and Letters in 1995. Wilson passed away on March 12, 2018 at age 80.

The composer writes:

A City Called Heaven was commissioned by the Boston Musica Viva ensemble and given its world premiere in April 1989. The title of the composition is taken from a traditional Black American spiritual whose principal theme serves as the musical inspiration for the work's central slow movement that is being performed on this concert. The chorus of this spiritual has the following text:

Sometimes I am tossed and driven — Lord
Sometimes don't know where to roam —
I've heard of a city called heaven
I'm trying to make it my home.

The work seeks to evoke the character and sensibilities associated with the original spiritual in a new musical context. After a brief introduction featuring the clarinet, there ensues a series of short sections which, while sharing similar musical ideas, contrast with each other in character, texture and tempo. There gradually emerges an altered version of the first line of the spiritual stated cantabile in the viola and violin. This music is then commented upon, expanded and modified by the entire ensemble. In a broad sense, the entire movement is a contemporary reflection on the original spiritual.

1861

Nkeiru Okoye

NKEIRU OKOYE is an American-born composer of African American and Nigerian ancestry. She was born in New York, NY and raised on Long Island. After studying composition, music theory, piano, conducting, and Africana Studies at Oberlin Conservatory, she pursued graduate studies at Rutgers University and became one of the leading African American women composers. An activist through the arts, Okoye creates a body of work that welcomes and affirms both traditional and new audiences. Hailed as "gripping" and "evocative" by *The New York Times*, her works have been commissioned, performed and

presented by Detroit Symphony, Philadelphia Orchestra, Baltimore Symphony, Opera North UK, Mt. Holyoke College, Juilliard School, Houston Grand Opera, the American Opera Project, Boston Landmarks Orchestra, Boston Modern Orchestra Project, the University of Michigan Orchestras, Charlotte Symphony Orchestra, Chicago Sinfonietta, Cleveland Opera Theater, Moscow Symphony, Tanglewood Music Festival, Virginia Symphony, Tulsa Opera, Royal Opera House, Da Capo Chamber Players, Cellist Matt Haimovitz, Pianist Lara Downes, and many others.

Publisher's note on the work:

An enticing rarity in the vocal literature, *1861* is a 5-minute work for unaccompanied voice – a miniature monodrama, sung a cappella. Okoye's music and dramatic pacing are in tune with Whitman's words from *Drum-Taps* (1865) about the Civil War erupting soon after Lincoln's inauguration. Whitman's opening lines, "Arm'd year! Year of the struggle! No dainty rhymes or sentimental love verses for you," describe both the real world and Whitman's self-referential poetry, and they are the starting blocks for Okoye's powerful setting. *1861* was premiered on April 13, 2011, Hudson Guild Theater, New York, NY, Performed by Brandon Snook, Tenor.

It was commissioned by The Walt Whitman Project and American Opera Projects.

1861

Arm'd year! year of the struggle!
No dainty rhymes or sentimental love verses for you, terrible year!
Not you as some pale poetling, seated at a desk, lisping cadenzas
piano;
But as a strong man, erect, clothed in blue clothes,
advancing, carrying a rifle on your shoulder,
With well-gristled body and sunburnt face and hands—
with a knife in the belt at your side,
As I heard you shouting loud—your sonorous voice
ringing across the continent;
Your masculine voice, O year, as rising amid the great cities,
Amid the men of Manhattan I saw you, as one of the
workmen, the dwellers in Manhattan;

Or with large steps crossing the prairies out of Illinois and Indiana,
Rapidly crossing the West with springy gait, and descending the
Alleghanies;
Or down from the great lakes, or in Pennsylvania, or on deck
along the Ohio river;
Or southward along the Tennessee or Cumberland rivers,
or at Chattanooga on the mountain top,
Saw I your gait and saw I your sinewy limbs, clothed in blue, bearing
weapons, robust year;
Heard your determin'd voice, launch'd forth again and again;
Year that suddenly sang by the mouths of the round lipp'd cannon,
I repeat you, hurrying, crashing, sad, distracted year.

– Walt Whitman

Ares

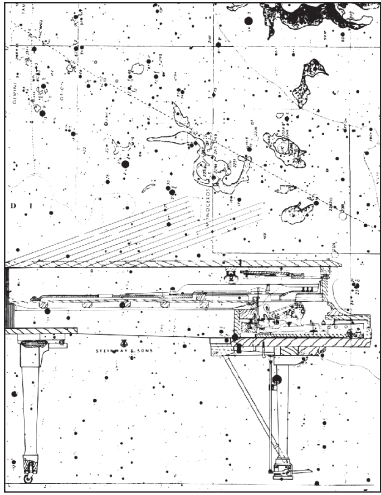
Mark Kuss

Mark Kuss has received awards from the American Academy and Institute of Arts and Letters, the N.E.A., the Jerome Foundation, Meet the Composer, A.S.C.A.P., the Copland Foundation and others. His work has been performed by the 21st Century Consort, the Folger Consort, the State Orchestra of Romania, the Polish Radio Orchestra, the Pro Arte Orchestra of Boston, at Merkin Hall, the 92nd Street Y, the MacDowell Colony, the Swannanoa Music Festival, the Monadnock Music Festival, San Francisco's Composers Inc., the Vancouver Chamber Music Festival, and throughout the U.S., Canada and Europe. In 2022 his *Saxophone Concerto* was nominated for the Pulitzer Prize.

Projects for the last two years include a new *Viola Concerto*, "Covid Elegy" for Cello and Orchestra, a set of piano preludes, a setting of 7 *Spirituals* in memory of Jacob Lawrence, and "A Passing, a Question" for String Quartet and Electronics. Other recent projects include music for the grammy-nominated jazz vocalist Nnenna Freelon, a saxophone quintet for jazz great Branford Marsalis, and music for cellist Fred Raimi.

His work, recorded on the Koch International and Gasparo labels, includes two discs of chamber music and one of original Ragtime. All are available on Amazon. Videos of his most recent work can be accessed on his YouTube Channel: mark kuss

In addition to his compositional work Mr. Kuss is currently Chairman



of the New York-based humanitarian organization: Music For Life International—a presenting organization which has developed close ties with the UN, and which travels the globe modeling music as a mechanism for conflict resolution.

<http://music4lifeinternational.org>

The composer writes:

Ares was commissioned by the 21st Century Consort and inspired by the amazing installation, Mark Bradford's "Pickett's Charge," on the 3rd level of the Hirshhorn Mu-

seum. I was able to spend some time with it this past summer. The ideas of scale, of degradation, of not knowing, and of palatable materiality struck me immediately. Having seen the original cyclorama on which this work is based made the experience all the more powerful.

The music that came to me is almost the mirror opposite of my experience of the Bradford work. I thought of the incalculable ways the deaths of 16,000 people—in a few short days—resonated outward in quiet, inarticulate and unarticulated ways of grief. So many small, fleeting and silent thoughts of the dying as they passed—unnoticed—and the tsunami of grief that struck the living as news of loved ones lost travelled to them—the numbers of lives changed is staggering and horribly quiet. One battle.

The texts of the piece are from multiple authors only one of whom was living at the time of this battle—Walt Whitman.

But the first text heard is actually the melody of "Black is the color of my true love's hair." It also returns, but always as a melody played by the ensemble. Other texts are the Spiritual "O, Jesus is our captain," "Word over all," and "The wound dresser"—Whitman, "There is no silence in their going down"—Ada Harrison, and ee cummings' "Their lives have become sand."

The texts below and on the following pages—and many more that remained outside of the piece—triggered the music you'll hear tonight.

The film maker, H. Paul Moon, writes:

The projections accompanying *Ares* originated from distant battle scenes that I compiled from silent films about the Civil War: *The Drummer of the 8th*, *Stolen Glory*, and *The Coward*. Transformed by my original technique that combines at once the haunting effect of slow-motion with the blur of fast-motion, I overlaid select moments from this material onto my 2019 cinematic setting of Walt Whitman's *Drum-Taps* (whitmanonfilm.com/suite). Manifested and expanded for *Ares*, this complete footage and reinvented cinemagraph technique is now fully realized.

Texts

Folk Song (Played by the ensemble)

(Black is the color of my true love's hair
His face is soft and wondrous fair
The purest eyes and the strongest hands
I love the ground on which. . .)

From Walt Whitman, "Reconciliation"

Word over all,
beautiful as the sky
Beautiful that war and all its deeds of carnage
Must in time be utterly lost
Word over all

Folk Song (Played by the ensemble)

(Black is the color of my true love's hair
His face is soft and wondrous fair
The purest eyes and the strongest hands. . .)

Traditional Spiritual

O, Jesus is our Captain
He leads us on to glory
We'll meet at Zion's gateway
We're done with all our crosses
O, sister will you meet us?
We'll enter into glory
O, Jesus is our savior

Ada Harrison

There is no silence in their going down
Although their grave-turf is not wet with tears,
Grief passes by them.
The cloud of war moves on and men forget
That empires fall.
Grief passes by them...

From Walt Whitman, "The Wound Dresser"

An old man, bending down, I come among new faces
An old man, bending down, I come among young lives
An old man, bending down, I see inside the terror
An old man, bending down, I come within the evils of war
The crushed head I dress
Poor hand tear not the bandage away
The neck of the Cavalry man, with a bullet through and through, I examine
The bone-saw and the awl
The screams! The screams!
And the tent with the limbs of the living and the dead
The stench of loss, an evil perfume etched forever in memory,
My memory, our memory
An old man, bending down, I come within the anguish
An old man, bending down, bending down
Old man bending down bending down. . .
All these lives!
Hard breathing. . . rattles
Glazed already the eye!
Yet life holds fast
From the stump of the arm, the amputated hand
I undo the clotted lint
And remove the blood

Folk Song (Played by the ensemble)

(Black is the color of my true love's hair
His face is soft and wondrous fair
The purest eyes and the strongest hands
I love the ground on where he stands)

From "Time Running Out" attributed to John Greenleaf Whittier

Their lives have become sand
So many people hold a handful
But no number of hands,
no matter how tight the hold,
nothing either side can do
will stop all of the sand
from slipping through

Tableaux

Stephen Jaffe

Stephen Jaffe is a leading American composer whose recent late-pandemic premieres include a *Trio* for clarinet, viola, and piano introduced by the 21st Century Consort in February 2022, and *Three Arcs* (Chamber Concerto No. 5) for ensemble and cameo women's voices. His most recent recording features performances by the Da Capo Chamber Players, the Borromeo String Quartet, cellist David Hardy, and Lambert Orkis, piano (Bridge 0563). Jaffe's music includes concertos for cello and orchestra and violin and orchestra as well as chamber and orchestral compositions performed throughout the United States, Europe, and Asia by ensembles such as the National Symphony Orchestra; the Nottingham, Tanglewood, and Oregon Bach Festivals; Berlin's Spectrum Concerts; the San Francisco, North Carolina, and New Jersey Symphonies; R.A.I. of Rome; and many others. *Mother Tongues* (four songs of Tsitsi Jaji) for soprano and piano, was written for Louise Toppin's New Generation Project and are sung in English and Shona languages. Jaffe's collaboration with the Miami, Ciompi, and Borromeo Quartets have resulted in *String Quartet No.2* ("Aeolian and Sylvan Figures") and *String Quartet No. 3* ("A Tapestry").

A Forest Unfolding is a collaborative cantata for voices, instruments and narrator, composed with Eric Moe, Melinda Wagner, and David Kirkland Garner; writers Richard Powers and Anne LaBastille; and

others; and premiered at the Portland Chamber Music Festival and New Hampshire's Electric Earth Concerts in 2018. *A Forest Unfolding* is inspired by recent scientific research into the rich communication and subterranean connectivity between trees. Among Stephen Jaffe's orchestral works are two created for the North Carolina Symphony: *Poetry of the Piedmont*, and *Cithara mea (Evocations): Spanish Music Notebook for Orchestra*, based on Spanish Renaissance music, in collaboration with the visual artist Thomas Struth. *Homage to the Breath: Instrumental and Vocal Meditations for Mezzo-soprano and Ten Instruments*, with a text by Thich Nhat Hanh, was introduced at the Hirshhorn Museum in Washington, D.C. by the 21st Century Consort, who subsequently recorded the work with mezzo-soprano Milagro Vargas (Bridge 9255).

Jaffe has been the recipient of numerous awards for his work, including the Rome Prize, Kennedy Center Friedheim Award, Brandeis Creative Arts Citation, and fellowships from Tanglewood, the National Endowment for the Arts, and the Guggenheim Foundation. Bridge's recording of the *Concerto for Violin and Orchestra* received the Koussevitsky International Recording Award; in May, 2012, Stephen Jaffe was elected to membership in the American Academy of Arts & Letters. Born in Washington, D.C., Jaffe is Mary D.B.T. and James H. Semans Professor of Music at Duke University, where he has taught since 1981.

Further information: <https://sites.duke.edu/sjaffe/> and <https://www.presser.com/composer/jaffe-stephen/>.

The composer writes:

While over the years I have written generously for piano in chamber works, including *Homage to the Breath*, *Quartet from Arch*, *Light Dances*, and *Sonata in Four Parts*, *Tableaux* is my first solo piano work in a long time, and represents my attempt to make an original contribution to the genre, always something of a touchstone for me, as it embodies both the public and private spheres of making music.

Tableaux's music, cast in three large parts, was created for the pianist Lisa Emenheiser. The tableaux are a suite of short to medium-length pieces of abstract, non-referential music. Above all, the music is, well, just music, and specifically, music for piano solo in the solo tradition as practiced across styles and in-

struments from the Fitzwilliam Virginal Book to the present day. *Rainbow reflections* uses the full reverberance of the piano, with an improvisatory freedom; *Jangle's* pianism is one of percussive and rhythmic physicality; elsewhere the piano is used as if to create a multi-voice chorus. In the latter, the music also invokes literary texts, for which the composer offers the following comment:

In Part I, *Opposites* refers to Lithuania of the 1990s, as a young country grappling with both independence and historical memory. The piano's music was created from shards of street signs. *Anthem* (No. 3A*) alludes to a billboard seen all over the country, with the fervent words "Buk socialiai Aktivus"—roughly "Be socially active. Hey! Who will build the country if not you?" While listeners won't hear a real chorus, I imagined a chorus singing, like the choruses that played such a prominent role in Lithuania's independence. In contrast, the imaginary chorus that sings *Hatred Destroys the World* (No. 3B*) evokes historical memory. The title refers to an interview given by the late humanitarian Irene Vesaite—whose testimony is quoted—and to the stone marker, in Yiddish and Lithuanian, standing along Zydu Street in Vilnius commemorating the location of the Small Vilna ghetto — where in fall 1941 more than 11,000 Jews were driven to their deaths. In *Hatred Destroys the World* it is required that the pianist speak (or half-speak) and sing in English and in Yiddish. The pianistic style might be said to evoke Busoni's arrangements of Bach's chorale preludes, but the embedded chorale is not a Lutheran melody; instead, it evokes a complex quilt of the recent past, fragments stitched together from shards of the street. The *Opposites* are the billboard expressing a fervent wish for the future—and the commemorative marker, asking us not to forget the past in building the future. The poignant words of Irene Vesaite's are a directive for our days: "I believe that hatred destroys you, destroys the world. You should not live with this feeling."

Jangle makes up the entirety of *Tableaux* Part II.

Part III's music is fashioned from an original chorale melody inspired by the phrase "Every soul is precious." These words appear in *De Profundis** [translated as "Out of the depths, I cry to

you, Lord”], an unpublished essay about a near-death experience by my long-time friend and collaborator, the photographer, writer, and musician Brian Peterson. (The full essay, used with permission of the author, is appended in the score’s Afterward). Returning to consciousness, the author mutters “Every Soul is Precious” and with great effort reaches his camera, snaps, and subsequently sends a shot out into the email ether, later asking “Why? Why did I bother?” His answer?

“What was inside was now outside. What wanted to be born, had been born...until the search for something real, something true, had a wisp of a chance to be shared with someone else.”

In these concise, and yes, desperate words of the differently abled, my friend illuminates the resonant message: Every soul is precious.

Five variations on the chorale tune follow its initial presentation, leading to a short coda.

Text fragments invoked by the pianist in Part Three

*“Every soul...is precious...ah.. [vocalise]... De profundis clamavi...
An emptiness...waiting to be filled...
I wept! I wept uncontrollably...and without shame...Oh. [vocalise]...
Why? Why did I bother?..
Who are you?”*

* In Part I, the texts for *Opposites 3A* and *3B* appear in Ellen Cassedy *We Are Here: Memories of the Lithuanian Holocaust* (University of Nebraska Press, 2012). Used with kind permission of the author.

Irene Veisaitė was a survivor who lost her entire family and who was confined in Kovno (Kaunas) ghetto. After Lithuanian Independence, in the 1990s Veisaitė became a voice for reconciliation, forcefully advocating that truth and memory must continue to guide a path forward for the country, now also free of the particulars of history suppressed during the long Soviet occupation of Lithuania. The granite commemorative marker to which the music refers stands along Zydu gave in Vilnius and reads: “Here, on this spot...stood the gate of the Small Vilna Ghetto. Through it, between the 6th of September and the 29th of October, 1941 11,000 Jews were driven to their deaths.” May the young people of Lithuania have courage to continue to build a society free of hatred.

Stephen Jaffe’s *Tableaux* was commissioned by Dorothy Marschak for the 21st Century Consort and pianist Lisa Emenheiser. The world premiere is given tonight.

The Old Burying Ground

Evan Chambers

Evan Chambers (b 1963, Alexandria, Louisiana) is Professor of Composition at the University of Michigan School of Music, Theatre & Dance. His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminus.

Chambers’ compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies, among others; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, and the American Composers Forum. He has been a resident of the MacDowell Colony and Yaddo, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan, and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records. Chambers is a traditional Irish fiddler, and grew up in a household animated by American folk songs. He began performing his works for folksinger and classical ensembles in the early 2000’s.

The composer writes:

I love walking in cemeteries. They are an ideal place to meditate upon how lives appear and disappear in this world. Encounters with gravestones are an opportunity to confront both the inevitability and the simple fact of death, and to grow in understanding of one of the central truths of our lives: We die.

When I visited the cemetery in Jaffrey in 1998, I was floored by the power of the epitaphs. In order to read the stones one must sometimes lie flat on the graves. Stern exhortations about the brevity of our lives and tender statements of loss take on an urgent meaning when you encounter them face down on top of someone's final resting place...

Since I couldn't imagine residents of eighteenth-century New England rising from the grave and singing in an operatic style, I decided to slant the songs toward musical languages I've come to love: Irish traditional music, American folk song, Sacred Harp singing, and Albanian Polyphony, in addition to European classical music.

I had a teacher who insisted that to sing for someone didn't mean to sing while someone listened, but rather to sing for them, to take their place in song. It's my hope we can do the same as listeners, and imagine ourselves standing for those who speak in these songs, since putting oneself in someone else's place is the essence of compassion.

The composer has provided these notes for today's performance of four songs from *The Old Burying Ground*:

We turn away from our grieving at our own peril. Doing so usually leads to a frantic denial which is destructive. I believe that this is true in our individual as well as our collective lives.

In the old books they say that in grief we rend our garments. There's a reason to tear at the veneer of our lives as we had known them: in order to acknowledge the violence and pain of loss. If we do not rip away that fabric of conventionality and look hard at our raw pain and brokenness, we create a festering wound that can harden into rage.

This happens to people as well as cultures. We cloak ourselves and our society in a conformity that keeps us from the truth of our own life and death, from knowing and atoning for the shared and unspeakably destructive past and present of our society.

Only by acknowledging that knot of denial, that held grief in our chests, breathing into it, opening to the hard truths of life

and our collective trauma can we begin to come to peace. So many tears have been held back for so long—it is time for collective grieving.

The people memorialized on these tombstones and in these songs lived long ago, but the stories and stern exhortations on the monuments serve as very present reminders, meditations, and lessons for us today.

Original Texts from the Old Burying Ground, Jaffrey Center NH And St. John's Episcopal Church, Portsmouth NH (mvt 2)

I: AND PASS FROM HENCE AWAY

IN MEMORY OF MR. JOHN WOOD
who died July 5 1799
Aged 55 years

There is a song which doth belong
to all the human race
Concerning Death who steals the breath
& blasts a comely face
Come listen all unto my call which I do make today
for you must die as well as I &
pass from hence away.

II: NANCY ELIZA

Daught. of Abel Jr.
& Mary Ann
SPAULDING
Died Oct 5 1845
Ae. 3 years

This lovely bud so young and fair
Called home by early doom
Just come to show how sweet a flower
In paradise might bloom.

III: AMOS AND VIOLATE FORTUNE

Sacred to the Memory of
Amos Fortune,
who was born free in Africa,
a slave in America,
he purchased liberty
professed Christianity
lived reputably &
died hopefully
November 17, 1801
AE. 91

Sacred to the Memory of Violate
by sale the slave of Amos Fortune,
by marriage his wife
by her fidelity his friend and solace.
She died his widow
Sept. 13, 1802
AE 75

IV: OH SAY GRIM DEATH

Here is entered the last re-
mains of Isaac A. Spof-
ford son of Deacon Eleazar
& Mrs. Mary Spofford,
a brand plucked from
the ashes of Rev. Laban
Ainsworth's house.
13 Feb 1788 AE8

OH SAY, GRIM DEATH WHY THUS DESTROY
THE PARENT'S HOPES, THEIR FONDEST JOY
CEASE, MAN, TO ASK THE HIDDEN CAUSE
GOD'S WILL IS DONE – REVERE HIS LAWS

Artist Bios

Bass-baritone PETER BECKER has performed throughout the USA, Europe, Asia, and South America in repertoire ranging from medieval to contemporary. Theater credits include performances with Canadian Opera Company, Macerata Festival, Teatro Opera di Roma, the New York Shakespeare Festival, Glimmerglass Opera, the 21st Century Consort, and the Broadway show Band in Berlin. Guest appearances include those with Tafelmusik, Smithsonian Chamber Players, Magnificat, the Newberry Consort, Folger Consort, Portland Baroque, Artek, and has performed at a number of festivals including Spoleto (Italy and USA), Caramoor, Ravinia, Aldeburgh, Utrecht, Hong Kong, Ravenna, Jerusalem, Macao, Miyazaki, and Saratoga. As a member of the male vocal quintet Hudson Shad, he has performed with such distinguished conductors as Kurt Masur (New York Philharmonic), Zubin Mehta (Los Angeles Philharmonic), Michael Tilson Thomas (San Francisco Symphony), Charles Dutoit (Philadelphia Orchestra), Dennis Russell Davies (Austrian Radio Orchestra, and the Bruckner Orchester Linz), Bruno Bartoletti (Orchestra Regionale Toscana), and Ingo Metzmacher (Orchestra Accademia Nazionale di Santa Cecilia). Contemporary music credits include Tan Dun's Marco Polo, Peter Maxwell Davies' Eight Songs for a Mad King, Heinz Karl Gruber's Frankenstein, William Walton's Façade, Stravinsky's Renard, Oliver Knussen's Where the Wild Things Are, Mark Kuss' The Show, and Kurt Weill's Seven Deadly Sins.

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 FRISO 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.

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, 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.

H. PAUL MOON is a filmmaker and attorney based in New York City and Washington, D.C. whose work concentrates on the performing arts. His films include *Sitka: A Piano Documentary* about the craftsmanship of Steinway pianos, and *Quartet for the End of Time* (quatuor.xyz) about Olivier Messiaen's transcendent WWII composition, screened last year at Lincoln Center. Moon's first feature, an acclaimed and award-winning documentary about the life and music of American composer Samuel Barber (samuelbarberfilm.com) featured the 21st Century Consort's performance of "Dover Beach" and premiered on PBS. His latest opera film is a community garden production of Handel's *Orlando* (zenviolence.com/orlando), preceded by his feature film of Jon Deak's *The Passion of Scrooge* with the 21st Century Consort (scrooge-opera.com), awarded "Critic's Choice" by Opera News. The film was the inaugural title of "Opera Philadelphia Channel Presents" in Winter 2022.

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.

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 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.

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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