



21st Century Consort

April 29, 2023

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

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Lisa Emenheiser, piano
Sarah Frisof, flute
Lee Hinkle, percussion
Rachel Young, cello

Mark Huffman, recording engineer



Saturday, April 29, 2023

Pre-concert Discussion 4:00 p.m.

Concert 5:00 p.m.

St. Mark's Episcopal Church

301 A Street, SE, Washington, DC Concert 5:00 p.m.

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

www.21consort.org

Pre-Concert Discussion

Christopher Kendall with Juri Seo and Wang Jie

Program

Echoes of Earth Day

Whispers (2003) Sebastian Currier
Ms. Emenheiser, Ms. Frisof, Mr. Hinkle, Ms. Young

Suite (2018) Juri Seo
Ms. Young

Sonata for the Other Shore (2014) Wang Jie
Ms. Emenheiser

Intermission

Danza de la Mariposa (2011) Valerie Coleman
Ms. Frisof

Vox Balaenae (Voice of the Whale) (1971) George Crumb

- I. Vocalise (...for the beginning of time)
- II. Variations on Sea-Time
 - Sea-theme
 - Archeozoic (Var. I)
 - Proterozoic (Var. II)
 - Paleozoic (Var. III)
 - Mesozoic (Var. IV)
 - Cenozoic (Var. V)
- III. Sea-Nocturne (...for the end of time)

Ms. Emenheiser, Ms. Frisof, Ms. Young

Program Notes

As the 21st Century Consort transitions back to its original Smithsonian home of 29 years—the Hirshhorn Museum and Sculpture Garden—we relish the opportunity to design programs around museum exhibitions and events. Please stay tuned for news about next season! In the meantime, we also enjoy concertizing at beautiful St. Mark’s, and are happy to untether our programs, from time to time, from visual art antecedents.

This program began life with an Earth Day plan, but it comes into the world, finally, more as a distant echo of the day; the works after intermission commemorate earthly beings both small (butterflies) and large (whales). That these species are under threat from climate change adds a certain poignancy (George Crumb was surely prescient about this). This second half of the program is preceded by works that suggest their own links to the planet.

In truth, though, this program is most of all about the astonishing range of colors available from the three very different instruments (with the added hues of percussion). George Crumb, perhaps the most original colorist among composers, recognized the remarkable palette of this ensemble; it had been little realized before him. This is our chance to revel in these instruments and artists, in ensemble and individually.

—Christopher Kendall

Whispers

Heralded as “music with a distinctive voice” by *The New York Times* and as “lyrical, colorful, firmly rooted in tradition, but absolutely new” by the *Washington Post*, Sebastian Currier’s music has been presented at major venues worldwide by acclaimed artists and orchestras.

With works spanning solo, chamber and orchestral genres, Currier’s compositions have been performed by Anne-Sophie Mutter, the Kronos Quartet, the Berlin Philharmonic, the New York Philharmonic, and the Boston Symphony Orchestra. In November 2021, conductor Louis Langrée led the Cincinnati Symphony Orchestra in the world premiere of Currier’s Beethoven-inspired *Track 8. Waves*, Currier’s new work for soprano, chamber ensemble, video and electronics, based on Virginia Woolf’s *The Waves*, was premiered by the Network for New Music in Philadelphia in February 2022. Other recent premieres include *Voyage Out* (2019) for piano quintet,

premiered by the Seattle Chamber Music Society; his violin concerto *Aether* (2018) for violinist Baiba Skride and the Boston Symphony Orchestra (co-commissioned by the Leipzig Gewandhaus); *Ghost Trio* (2018), premiered by violinist Anne-Sophie Mutter, cellist Daniel Müller-Schott, and pianist Lambert Orkis at Carnegie Hall; and *Eleven Moons* (2018), premiered by soprano Zorana Sadiq and Boston Musica Viva.

Currier’s music has been enthusiastically embraced by violinist Anne-Sophie Mutter who has commissioned, premiered, and recorded several of Currier’s pieces, including his “rapturously beautiful” (*The New York Times*) violin concerto *Time Machines*, which was commissioned by Ms. Mutter and premiered by the New York Philharmonic in June 2011 with a recording of the performance released by Deutsche Grammophon the following September.

Currier has received many prestigious awards including the Grawemeyer Award (for the chamber piece *Static*), Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the Institute for Advanced Studies, as well as the MacDowell and Yaddo colonies. Sebastian Currier is published by Boosey & Hawkes.

The composer writes:

Written for Mosaic Ensemble, *Whispers* is the musical equivalent of tones of voice. Quick accented whispers dominate the central section, *Repressed Intensity*, which has the performers playing with great vitality, but pianissimo. A generally reposeful quietude frames this sense of repressed urgency.

Suite

Juri Seo

Juri Seo 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.

Juri Seo's composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieberman Fellowship and the Andrew Imbrie Award from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship, 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.

The composer writes:

"Suite for Cello" is a five-movement work that explores the rich sound palette of the modern cello within the framework of an antiquated formal language. The allusions to—and illusions of—J.S. Bach's six *Cello Suites* serve not only as an acknowledgement of influence, but also as an expression of historical and psychological distance. I wanted to capture the warmth and intimacy that made me fall in love with Bach's suites while at the same time exploring affective extremes—the fragile, the violent, the obsessive—that were perhaps unavailable to him, writing as he did within the pristine conventions of 18th-century instrumental dance music.

In my suite, the lowest string of the cello is tuned down by a semitone (plus eight cents, to be precise). This *scordatura* tuning provides a rich array of harmonics that, when juxtaposed with the other "correctly" tuned strings, produce subtle clashes. The two bottom strings define two tonal centers, which are often used

simultaneously: B and G. The clashing of both tones and tonal centers creates the feeling of being pulled in different directions. And when the two keys return from their harmonic digressions, we face the distinctly modern problem of returning to two different places at once.

Sonata for the Other Shore

Wang Jie

Part cartoon character, part virtuoso, composer WANG JIE has spent the last two decades nudging classical music and its concert audiences into spectacular frontiers. One day she spins a few notes into a large symphony, the next she conjures a malevolent singing rat onto the opera stage. For the past three years running, Jie's *Symphony No. 1* has been the most-broadcast work on the most-listened-to classical music show in the country. During previous seasons, you might have heard about her pioneering opera "It Rained on Shakopee," based on her mentoring experience at the Minnesota state prison. Unveiling beauty in this world, and paving new paths for greater public engagement with classical music are at the heart of her artistry.

Many consider Ms. Wang's stylistic versatility a rare trait among today's composers, but she comes by it naturally. There is a mile-long dossier on Jie's outside-the-box incidents. It begins with a thrilling escape from a Chinese-military-run kindergarten at the age of four. Apparently it was a rehearsal. Jie will tell you that fighting for her beliefs has gotten her into trouble after trouble. But music critic Jay Nordlinger puts it this way: "Wang Jie is a clear communicator, whose love of music is obvious."

Today, that same refusal of constraint sparks the glorious madness of Jie's music; the skill, theatricality and method that once facilitated her youthful escape are now the engines for her appetite to "Engage • Explore • Play". Jie credits her mentors at the Curtis Institute of Music and the Manhattan School of Music for giving her the tools to materialize her artistic vision. Her career is made possible by trailblazing folks at New York City Opera, Buffalo Philharmonic Orchestra, American Composers Orchestra, Detroit Symphony, and Colorado Springs Philharmonic, etc. And she is continuously fueled by organizations that nodded at her endeavors, such as American Academy of Arts and Letters, the Koussevitzky Foundation in the Library of Congress, the McKnight Foundation, the V. Toulmin Foundation, to name a few. These lists are extensive, proof

that the whole village must show up to bear witness as an artist struggles daily for her integrity. This daily practice, as James Baldwin says, must be considered as a metaphor for the universal struggle of all human beings to get to become human beings.

Since the pandemic, Jie is busy finishing her new symphony for the Colorado Music Festival, starting another for the Buffalo Philharmonic, and creating new works for the Apollo Chamber Players, Cathedral of St. John the Divine, and half a dozen others. Off the composing clock, Jie is a mentor at the Curtis Institute, the City University of NY, and an unexpected student of Bharatanatyam, a classical dance form in South India. Along with her husband Fred Child, Jie enjoys endless rock climbing trips and occasional mountaineering feats.

The composer writes:

Receiving its American premiere this evening, the “Sonata” is intended for cross-cultural handshake between current and former rival countries. As a former Chinese citizen, I was invited to fold a Japanese folk song into a new composition for piano.

Just three generations ago, Japanese and Chinese soldiers fought World War II battles for control of the Pacific. The conflict cost the lives of twenty million Chinese and three million Japanese. The scars run deep.

So I began with mixed feelings about my cross-cultural intention: could I somehow dissociate political conduct from cultural aspiration? At the turn of century, the Chinese artistic culture was unable to keep up with the political pace. And what little I knew about Japanese culture, I learned not from their military history, but from their individual stories. “Tanchame-Bushi” is such a story. Boys catch fish. Girls sell the fish. A sweet fragrance as the girls dance. A seaside Romance.

When I think of the raw history between Japan and China, my gut hums with the feeling of long-ago violence. I can sense the distance because I personally know no one who experienced the historical horror. I cannot picture the reality of the culture that ignited human catastrophe. But I sure can hear it, in the distance. It’s calling for the sweet fragrance of seaside romance, a distorted dance of hope and reconciliation.

Danza de la Mariposa

Valerie Coleman

Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, Grammy-nominated flutist, and entrepreneur. Highlighted as one of the “Top 35 Women Composers” by *The Washington Post*, she was named Performance Today’s 2020 Classical Woman of the Year, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer or educator. Her works have garnered awards such as the MAP-Fund, ASCAP Honors Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the “Top 101 Great American Ensemble Works” and is now a staple of woodwind literature.

Coleman’s works have been performed by the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony Orchestra, Minnesota Orchestra, Toronto Symphony, Baltimore Symphony Orchestra, and many others. Recent commissions include works for the Orpheus Chamber Orchestra, The Library of Congress, Orchestra of St. Luke’s, American Composers Orchestra, The National Flute Association, University of Chicago and University of Michigan.

Coleman joined the Mannes School of Music Flute and Composition faculty in Fall 2021 as the Clara Mannes Fellow for Music Leadership. Prior to that she served on the faculty at The Frost School of Music at the University of Miami as Assistant Professor of Performance, Chamber Music and Entrepreneurship. Coleman’s compositions are published by Theodore Presser and her own company, VColeman Music. She studied composition with Martin Amlin and Randy Wolfe and flute with Julius Baker, Judith Mendenhall, Doriot Dwyer, Leone Buyse and Alan Weiss. She and her family are based in New York City.

The composer writes:

Danza de la Mariposa is a rhythmic, melodic tone poem, giving the listener a tour of South America. Inspired by the various species of butterflies inhabiting the continent, this work is full of rich color, with butterflies dancing and weaving in syncopated rhythms while alternating between the feel of 3 over 4 throughout. Its slower sec-

tions pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually evolve into the spirit and syncopation of Argentinean concert tango, and the conclusion returns to the feel of Yaravi.

Vox Balaenae

George Crumb

George Henry Crumb Jr. (24 October 1929 – 6 February 2022) was an American composer of avant-garde contemporary classical music, winner of Grammy and Pulitzer Prizes, and one of the most frequently performed composers in today's musical world. Early in his life he rejected the widespread modernist usage of serialism, developing a highly personal musical language, which "ranges in mood from peaceful to nightmarish." Crumb's compositions are known for pushing the limits of technical prowess by way of frequent use of extended techniques. The unusual timbres he employs evoke a surrealist atmosphere which portray emotions of considerable intensity with vast and sometimes haunting soundscapes. His few large-scale works include *Echoes of Time and the River* (1967), which won the 1968 Pulitzer Prize for Music, and *Star-Child* (1977), which won the 2001 Grammy Award for Best Contemporary Classical Composition; however, his output consists of mostly music for chamber ensembles or solo instrumentalists. Among his best known compositions are *Black Angels* (1970), a striking commentary on the Vietnam War for electric string quartet; *Ancient Voices of Children* (1970) for a mixed chamber ensemble; and on today's program, *Vox Balaenae* (1971), a musical evocation of the humpback whale, for electric flute, electric cello, and amplified piano.

Born to a musical family, Crumb was acquainted with classical music at an early age and his affinity for Classical and Romantic composers in particular would stay throughout his life. He was especially influenced by composers such as Mahler, Debussy, and Bartók; Crumb wrote his four-volume piano set *Makrokosmos* (1972–1979) in response to Bartók's earlier piano set *Mikrokosmos*. His compositions often contain musical quotations from a wide range of composers including Bach, Chopin, Schubert, Strauss, and the jazz pianist and composer Thelonious Monk. The use of pastiche is also found in his music, as is text by Federico García Lorca, whose poetry Crumb set eleven times. Elements of theatricality appear in numerous compositions, inspiring choreographies from contemporary dance groups. To convey his unorthodox and

complex musical style, Crumb's musical scores are facsimile manuscripts, using special notation "distinguished by astonishing clarity, precision and elegance, and by arresting graphic symbols in which staves are bent into arches, circles and other pictorial devices." Among his students are the composers Jennifer Higdon, James Primosch and Melinda Wagner.

The composer writes:

Voice of the Whale (*Vox Balaenae*), composed in 1971 for the New York Camerata, is scored for flute, cello, and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. I have suggested that the work be performed under a deep-blue stage lighting, effacing the sense of human projection, and intended to represent, symbolically, the powerful, interpersonal forces of nature (i.e. nature dehumanized).

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening Vocalise (marked in the score: "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also Sprach Zarathustr*.

The Sea-Theme ("solemn, with calm majesty") is presented by the cello (in harmonics), accompanied by dark fateful chords of strummed piano strings.

The following sequence of variations begins with the haunting seagull cries of the Archeozoic ("timeless, inchoate") and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ("dramatic, with a feeling of destiny"). The emergence of man in the Cenozoic era is symbolized by a restatement of the *Zarathustra* reference.

The concluding Sea-Nocturne ("serene, pure, transfigured") is an elaboration of the Sea-Theme. The piece is couched in the "luminous" tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the Sea-Nocturne I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time.

Artist Bios

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.

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.

DR. LEE HINKLE’s percussion playing has been called “rock-steady” by the *Washington Post*. He is the principal percussionist with the 21st Century Consort and he made his Carnegie Hall solo debut in 2014 as a concerto soloist. Hinkle’s other notable performances have included the National Symphony, Harrisburg Symphony, and American Institute for Musical Studies Orchestra (Graz, Austria) as well as national US tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. He has performed as a soloist at three Percussive Arts Society International Conventions and is an active commissioner and curator of contemporary music for percussion. From 2009 to 2021, Hinkle served on the percussion faculty at the University of Maryland. In August 2021, he was appointed as the Assistant Professor of Percussion at Penn State University. His service work has included work for the Percussive Arts Society’s New Music/Research Committee (2016-2022), the Percussion Ensemble Committee (2022-present), and as President of the MD/DE Chapter of the Percussive Arts Society (2014-2021), among other activities. Hinkle is a Yamaha Performing Artist and endorses Remo, Innovative Percussion, Grover Pro Percussion, and Zildjian Cymbals. To learn more, visit <https://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 perform-

ances 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.

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

Stay tuned for information about the 21st Century Consort's 2023-2024 season at the Hirshhorn Museum and Sculpture Garden and St. Mark's Episcopal Church. Updates will be provided on the Consort's website at <21consort.org> and on social media. To receive email updates, please provide us with your email address at "Contact us" on the website.

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