

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Paul Cigan, clarinet
Lisa Emenheiser, piano
Sarah Frisof, flute
Dan Foster, viola
Eliza Garth, piano
Thomas Meglioranza, baritone
James Nickel, French horn
Marissa Regni, violin
Nicholas Stovall, oboe
Rachel Young, cello
Project Fusion Saxophone Quartet
Dannel Espinoza, Matt Evans,
Doug O'Connor, Katherine Weintraub
Mark Huffman, recording engineer



Saturday, September 16, 2023

Pre-concert Discussion 4:00 p.m.

Concert 5:00 p.m.

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

The 21st Century Consort's 2023-2024 activities are sponsored by the Nicolae Bretan Music Foundation, The Amphion Foundation, The Dimick Foundation, The Fuller Foundation, and the Board and Friends of the 21st Century Consort.

www.21consort.org

Pre-Concert Discussion

Christopher Kendall with Robert Gibson, Deborah Lawrence,
William Wesley Taylor, Scott Wheeler

Program

DAVID FROOM: echoes, resonance, and remembrance

- Quintet in Three Movements* (1994) David Froom
Ms. Emenheiser, Mr. Foster, Mr. Kendall, Ms. Regni, Mr. Stovall, Ms. Young
- Ribbons* (2017) David Froom
Ms. Frisof
- Saxophone Quartet* (1999) David Froom
Project Fusion Saxophone Quartet
Mr. Espinoza, Mr. Evans, Mr. O'Connor, Ms. Weintraub
- Resonant Echoes* (2023; D.C. Premiere) Jeffrey Mumford
- Prayer* (2023; D.C. Premiere) Robert Gibson
Ms. Garth
- Amichai Songs* (2006) David Froom
I. Now, when the waters are pressing mightily
II. In a man's life
III. The House of Lovers
Mr. Cigan, Ms. Emenheiser, Ms. Frisof, Mr. Foster, Mr. Kendall,
Mr. Meglioranza, Mr. Nickel, Ms. Regni, Ms. Young

Remembrances of David Froom

The 21st Century Consort knew David Froom first and foremost through performances, commissions, and recordings of his work. David wrote his wonderful music for people to play; he cared about his performer friends and colleagues, and knew how to present them with the most satisfying of challenges. We were always deeply grateful. Anyone desiring a reminder of his rich contributions to our repertoire can visit 21consort.org to listen to over 30 years of extraordinary Froom compositions.

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

Fellow board member William Wesley Taylor, a professor at Howard University, worked closely with David on the Consort's collaboration with the department of architecture. He wrote for all of us at the news of David's death: "For me and for the many architectural students whose lives were enriched by David's intelligence, creativity, commitment to learning, humanity, and wonderful sense of humor this is very sad news. David was an extraordinary person who shared his gifts for the pure joy of sharing. In the years I knew him he never once asked anything of me or the Howard students except that we join him in courageously and joyfully exploring adventuresome ideas and creative possibilities. He was a great friend, a wise mentor, and a generous colleague. I do not expect to ever see his like again."

It has been a great pleasure to develop today's program with Eliza Garth, dear friend, formidable pianist and David Froom's partner for much of his life. We are honored that she identified the Consort as a fit vessel for this celebration of David's extraordinary music. In addition to the notes on the work below, Eliza has provided these further, beautiful sentences:

David was widely admired and loved as a warm and generous artist, educator, mentor, colleague and friend. His legacy includes the countless students whose lives were impacted by him. He was fiercely devoted to his family and deeply loved by them: his wife of

36 years, the pianist Eliza Garth, and their two grown children, Rosalie and Ana. In Ana's own words, "He was a dedicated, loving, and hilarious father. I miss watching movies with him, sharing my music with him in the car, eating yummy food he cooked, and asking repeatedly if he thought the dog loves me back. I am so grateful we could share our lives together. I really miss him and I love him."

—Eliza Garth

Program Note by Eliza Garth

Asked once whether he had a religious affiliation, Charlie Parker replied, "I am a devout musician." One could describe David Froom this way: a devout musician. Creating music was his spiritual practice, the concert hall his temple. He often described composing a work of music as making an offering on the communal altar of art. By sweet coincidence, even the name "Froom" is Yiddish for "devout."

It would be a mistake, though, to equate his devotion solely with solemnity. David's music embodies and expresses all of his qualities: his seriousness, yes, his intensity, and his passion for composing, but also his exuberance, his sometimes-rambunctious, sometimes-witty humor, his energy and outspokenness. His humanity and warmth. His keen intellect co-existing with a deep emotional life. His integrity, both personal and artistic.

As Christopher Kendall and I considered which of his works to offer today, looking over the whole of his output with the benefit of hindsight was a special joy. In working together to create this program, we were struck by the wealth of strikingly original works to choose from, rich in their sound palettes, compositional imaginativeness, and expressive range.

The *Quintet for Oboe, Strings and Piano* marries the old and the new, the traditional and the innovative. While the instrumentation is unusual among classical quintets for piano with other instruments, and the musical language is David's own, his love for the give-and-take of 18th and 19th century chamber music is unmistakable here in the sometimes lyrical, sometimes dramatic conversation among the instruments, with each having its moment to speak individually. A fine pianist himself, David knew firsthand the pleasures of that give-and-take from his experiences performing older music. As he wrote in his note for the work, "I found it irresistible to make constant reference to the four traditional combinations

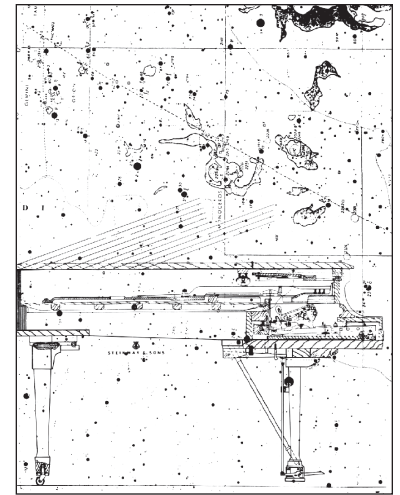
embedded in this quintet: the work slides freely from oboe plus strings to oboe plus piano to strings alone to strings with piano. These passages are interlaced with various duos involving the oboe (which sounds marvelous when paired with violin, viola, or cello); and, in addition to tutti passages, every instrument gets some ‘feature time’ as well.” The three-movement layout makes reference to traditional forms, and the idiom, without losing its own integrity, makes reference to traditional tonality. The work is dedicated to Christopher Kendall and the Twentieth Century Consort, and received its premiere at the Hirshhorn Museum in 1995.

The modern era has produced a rich and varied repertoire for unaccompanied flute; David was first drawn there in his 1993 work *To Dance to the Whistling Wind*. Twenty-four years later he returned to the genre. His *Ribbons* (2017) speaks in an eloquent, rhapsodic single voice. I find the one-movement work to be reminiscent of David’s own conversational style, by turns introspective and soaring, pensive and talkative. *Ribbons* was commissioned by the National Flute Association for its 2017 High School Soloist Competition. It received its premiere that year by Jonathan Keeble in Minneapolis and has been beautifully video-recorded by Jessica Shand.

Between 1999 and 2013, David turned much of his attention to works for saxophone. His *Saxophone Quartet* (written for the Aurelia Quartet), *Arirang Variations* and *Before the Dawn* (both written for Kenneth Tse), and *Turn of Events* (commissioned by Brian Utley) all were composed during this period. About the *Saxophone Quartet*, David wrote, “Each of the three movements blends different aspects of our rich and complicated [American] legacy, the combination of imported (and locally developed) European traditions with our homegrown ideas.” He goes on to describe the first movement’s combination of the repetitive figures of minimalism with modernist language: the second movement’s shape-shifting from imitative counterpoint to arioso to recitativo accompagnato; and the third, opening in an impressionistic haze and then suddenly kicking into in a kind of pantonal bebop. One can hear David relishing the animated discourse among the instruments, here rowdy and there playful, here a bit fierce and there a bit wicked, four spirits reveling in the driving gestures and rhythms. The *Saxophone Quartet* is available on the New Dynamic label, performed by the Aurelia Quartet.

Amichai Songs (2006) was commissioned by the Fromm Foundation for Christopher Kendall, the 21st Century Consort, and baritone William Sharp. In it, David set three poems by the great Israeli poet Yehuda

Amichai, translated by Leon Wieseltier. As composer Eric Moe remarked in his notes for the recording, David shared many of his artistic values with Amichai by writing “in a contemporary vernacular language with profound resonances of the past.” An imposing and powerful work, *Amichai Songs* presents each of the texts in a dramatic setting befitting the universal themes Amichai is exploring: the steadfastness needed in an artist’s personal and creative life in the face of destructive forces—*waters pressing mightily*—in the surrounding outside world; the need *in a man’s life* to bury our dead in order to move forward, using the metaphor of the destruction of the first and second temples in Jerusalem; and the vision of a *house of lovers* whose light illuminates the world. *Amichai Songs* has been recorded on the Bridge label by the 21st Century Consort.



In ways too numerous to count, David’s relationship with the 21st Century Consort was a joyous and fruitful one, decades long. I am grateful, as David was, to Christopher Kendall and the musicians of the Consort for the artistic home they gave him. I extend my warmest thanks, also, to Christopher for the opportunity to work together on this program, and to the extraordinary musicians who will perform these lovingly chosen works.

Amichai Songs

Now, when the waters are pressing mightily

Now, when the waters are pressing mightily
on the walls of the dams,
now, when the white storks, returning,
are transformed in the middle of the firmament
into fleets of jet planes,
we will feel again how strong are the ribs
and how vigorous is the warm air in the lungs
and how much daring is needed to love on the exposed plain,

when the great dangers are arched above,
and how much love is required
to fill all the empty vessels
and the watches that stopped telling time,
and how much breath,
a whirlwind of breath,
to sing the small song of spring.

In a man's life

In a man's life
the first temple is destroyed and the second temple is destroyed
and he must stay in his life,
not like the people that went into exile far away,
and not like God,
who simply rose to higher regions.
In a man's life
he resurrects the dead in a dream
and in a second dream he buries them.

The House of Lovers

A house full of lights
is hidden in great darkness in the garden.
If we are lucky
the house will collapse and the light will be set free
for the whole world.

Translations by Leon Wieseltier.

"Now, when the waters are pressing mightily" from "Now and in Other Days," original Hebrew, copyright 1956 by Yehuda Amichai. "In a man's life," copyright 2005 by the estate of Yehuda Amichai. Both originally published in these translations in The New Yorker Magazine. "The House of Lovers," copyright 2004 by the estate of Yehuda Amichai. Originally published in this translation in The New York Times Review of Books. Text and translation used with permission of the estate of Yehuda Amichai.

In Memoriam Works

Prayer

Robert Gibson

Robert Gibson's compositions have been performed throughout the United States, including concerts at the Bowling Green 21st and 38th Annual New Music and Arts Festivals and the national conferences of The College Music Society, The National Flute Association, Society of Composers, Inc., and The International Clarinet Association. His works have also been presented on National Public Radio and in Europe, South America, and China. Noted artists and ensembles who have performed his works include bassists Bertram Turetzky, Lucas Drew, and David Walter; clarinetists Esther Lamneck and Nathan Williams; the Meridian String Quartet, the Aeolus String Quartet, the Clarion Wind Quintet, Prism Brass Quintet, the Contemporary Music Forum, the 21st Century Consort, the Stern/Andrist Duo, and Composers, Inc. of San Francisco; pianists Santiago Rodriguez, Marilyn Nonken, Eliza Garth, and Naoko Takao; and members of the National Symphony bass section, who commissioned his composition *Soundings* (2001) for double bass quartet. His compositions have been recorded on Golden Crest and Spectrum Records. *Chamber Music*, a Capstone compact disc (1996) of his chamber works, appeared on *Fanfare* magazine's Want List as one of critic William Zagorski's five notable recordings of the year. His most recent CD, *Flux and Fire*, was released by Innova Records in July 2018 and praised at Classical Ear (UK) as the work of "a composer exquisitely alert to atmosphere and mood."

Gibson has served on the Board of the American Composers Alliance (ACA) since 2010, and in September 2022 he was elected President of ACA. He is Professor of Music and former Director of the School of Music (2005-16) at the University of Maryland, College Park.

The composer writes:

Prayer (2023) began as a short piece that was first drafted in 2008 when I had the idea of a collection of short piano pieces that would comprise a work entitled Notebook. For various reasons, the sketch lay dormant until I returned to it in 2012, after reading Galway Kinnell's wondrous poem of acceptance (Collected Poems, Mariner Books, 2017) entitled *Prayer*:

Whatever happens. Whatever
what is is what
I want. Only that. But that.

I felt a strong affinity between Kinnell's poem and what I was trying to express in my ephemeral piano piece.

Again, much time passed before this project became my creative focus in March of 2023. Thoughts and memories of my late friend David Froom were ever present as I made some final revisions to this piece, and it was clear at this time that it had become my in memoriam to my dear friend and colleague of 33 years.

Resonant Echoes

Jeffrey Mumford

Born in Washington, D.C. in 1955, composer Jeffrey Mumford has received numerous fellowships, grants, awards and commissions. He has been the recipient of numerous awards, among them the "Academy Award in Music" from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship; the Ohio Arts Council, Meet the Composer, the Martha Baird Rockefeller Fund for Music Inc., the ASCAP Foundation, and the University of California. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition.

Mumford's most notable commissions include those from the Isabella Stewart Gardner Museum; the Koussevitzky Foundation; the Grossman Ensemble at the University of Chicago; the Parker Quartet; the Los Angeles Philharmonic Association and the Library of Congress (co-commission); the BBC Philharmonic; the San Antonio, Chicago, and National Symphonies; Washington Performing Arts; the Network for New Music; 'cellist Mariel Roberts; the Fulcrum Point New Music Project (through New Music USA); Duo Harpverk (Iceland); the Sphinx Consortium; the Cincinnati Symphony; the VERGE Ensemble /National Gallery of Art/Contemporary Music Forum; the Argento Chamber Ensemble; the Cleveland Orchestra; the Nancy Ruyle Dodge Charitable Trust; the Meet the Composer/Arts Endowment Commissioning Music/USA; Cincinnati radio station WGUC; the Walter W. Naumburg Foundation; the Fromm Music Foundation; and the McKim Fund in the Library of Congress.

Our long friendship and that of our families will always be deeply resonant.

Artist Bios

Appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin, PAUL CIGAN enjoys a career as orchestral clarinetist, chamber musician, teacher and concerto soloist. In addition to the NSO, Mr. Cigan can frequently be heard performing with the 21st Century Consort, Eclipse Chamber Orchestra, and the Smithsonian Chamber Players as well as on recordings with those ensembles on the Dorian, Bridge, and Naxos labels. In 2012 Mr. Cigan premiered Donald Crockett's *Dance Concerto* with the 21st Century Consort and performed a special wind ensemble version of the piece with the University of Maryland Wind Orchestra in 2015. Mr. Cigan has been concerto soloist with the National Symphony Orchestra, Eclipse Chamber Orchestra, and San Antonio Symphony. Mr. Cigan has held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony, and has been guest clarinetist with the Baltimore Symphony Orchestra and The Philadelphia Orchestra. Mr. Cigan is an active teacher and coach through the National Symphony Orchestra's Youth Fellowship and Summer Music Institute programs and has held teaching posts at the Peabody Institute of Music and the University of Maryland. Other musical activities include performing with the Halcyon Chamber Music Festival, the Grand Teton Music Festival, and returning as coach to the University of Maryland's National Orchestral Institute and the Philadelphia International Music Festival. Mr. Cigan is a graduate of Temple University, studying with Anthony Gigliotti, former principal clarinetist of The Philadelphia Orchestra.

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.

As described in the *New York Times*, pianist ELIZA GARTH "has an exquisite ear for piano sound. One can think of no one better qualified to play this intricate, shining music." An artist with an adventurous spirit, she has championed some of the most demanding works in the repertoire, including that of the present day. Since graduating from the Juilliard School Ms. Garth has performed over 250 new works; these include many written for her, and numerous important premieres, among them works by Oliver Knussen, Sir George Benjamin, Scott Wheeler, Sheree Clement, Perry Goldstein, Nomi Epstein, Paul Moravec, Tania Leon, and David Froom. In March of 2023 she performed the New York premiere of Dame Judith Weir's *Piano Concerto* in Merkin Hall. Ms. Garth's recordings of the complete piano works of the Pulitzer Prize-winning composer Donald Martino were released on the Centaur label to national acclaim. The first of these was included in a *New York Times* survey of its own music critics' favorite recordings of music written since 1945. Both discs were awarded grants from the Mary Flagler Cary Charitable Trust; the second also received funding from the Aaron Copland Fund for Music. Her other recordings are available on the Albany, CRI, Opus One, and Arabesque labels. Her performances have been heard on the BBC Radio 3, WQXR and WNYC in New York, Radio de la Suisse Romande in Geneva, and WGUC in Cincinnati. She has been recognized twice by the Maryland State Arts Council with the Individual Artist Award. She is a founder and the Artistic Director of Music from Poplar Hill. Ms. Garth was a founding member of the Chamber Players of the League - I.S.C.M. in New York City, and has made guest appearances for the Chamber Music Society of Baltimore, the Rotterdam (Holland) Arts Council, Collage (at Symphony Hall in Boston), the Twentieth Century Consort (at the Smithsonian Institution), Parnassus, the New York New Music Ensemble, the Washington Square Contemporary Music Society, the New Music Consort, the Fromm Foundation concert series (Boston), and the Walker Art Center in Minneapolis, among many others.

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.

American baritone THOMAS MEGLIORANZA was a winner of the Walter W. Naumburg, Concert Artists Guild, Franz Schubert/Music of Modernity, and Joy In Singing competitions. Highlights from recent seasons include an all-Hugo Wolf recital at Lincoln Center's Mostly Mozart Festival, as well as role of Lord Henry in Lowell Liebermann's *The Picture of Dorian Gray* with *Odyssey Opera*, Saint John in Louis Karchin's *Jane Eyre* with the Center for Contemporary Opera, and *Wreck* in Bernstein's *On the Town* with the Seattle Symphony. He also sang Handel's *Messiah* at Saint Thomas Church in New York City, and debuted with the New York New Music Ensemble singing James Primosch's *Dark the Star*, and *Ars Lyrica Houston* singing J.C.F. Bach's solo cantata, *Pygmalion*. Described in *The New Yorker* as an "immaculate and inventive recitalist", his *Songs from the WWI Era* program was named one of the "Top Ten Best Classical Performances of the Year" in the *Philadelphia Inquirer*. His discography includes three acclaimed albums of Schubert lieder and French *mélodies* with pianist Reiko Uchida, songs of Virgil Thomson with the Boston Modern Orchestra Project, and Bach cantatas with the Taverner Consort. He has been a soloist with many of America's leading orchestras, and including Copland's *Old American Songs* with the National Symphony, Peter Maxwell Davies' *Eight Songs for a Mad King* with the Los Angeles Philharmonic, John Harbison's *Fifth Symphony* with the Boston Symphony, Milton Babbitt's *Two Sonnets* with the MET Chamber Ensemble, Roberto Sierra's *Missa Latina* with the Houston Symphony, and Bach cantatas with *Les Violons du Roy* and the *Orpheus Chamber Orchestra*. He has also appeared with many period instrument ensembles, including the American Bach Soloists, *Philharmonia Baroque*, *Lyra Baroque*, *Portland Baroque*, the *Waverly Consort*, *Pomerium* and *Apollo's Fire*. His operatic roles include *Fritz* in *Die tote Stadt*, Mozart's *Don Giovanni* and *Count Almaviva*, *Chou Enlai* in *Nixon in China*, and *Prior Walter* in *Eötvös Peter's Angels in America*. He also regularly performs with the Mark Morris Dance Group, including the role of *Aeneas* in *Dido and Aeneas*. A native New Yorker, Meglioranza gradu-

ated from Grinnell College and the Eastman School of Music. His non-musical interests include birds, fungi, and cooking.

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 Delmoni, 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.

NICHOLAS STOVALL has served as principal oboe of the National Symphony Orchestra since September 2008 and made his solo debut with the NSO in December 2014. In addition to appearances with the Kennedy Center Chamber Players, Stovall has collaborated with pianist Christoph Eschenbach in chamber music performances. He has been featured as soloist in concertos of

Vaughan Williams, J.S. Bach, and Jean Francaix with the Eclipse Chamber Orchestra. He has also performed as guest principal oboe with the San Francisco Symphony Orchestra and The Florida Orchestra. Stovall has taught and performed at the Round Top Festival-Institute, Aspen Music Festival and School, Indiana University, and the Interlochen Center for the Arts. He is a faculty member at the Peabody Institute of Johns Hopkins University and has taught in the National Symphony Youth Fellowship Program and Summer Music Institute. After completing studies at the Interlochen Arts Academy with Daniel Stolper, he earned degrees at the Cleveland Institute of Music and The Juilliard School as a student of John Mack, Elaine Douvas, and Nathan Hughes.

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.

PROJECT FUSION strives to connect and inspire audiences through kinetic per-

formances, adventurous programming, artistic kinship, and shenanigans. The quartet is a Laureate of Astral Artists, "...elevating the saxophone to its rightful throne" (Splash Magazine), and they have captured top prizes in the nation's most prestigious chamber music competitions, including the Fischo , Coleman, Plowman, Chesapeake, and Music Teachers National Association chamber competitions. They are passionate, witty, daring, and devoted musicians who seek to share their bond with others through the excitement and intimacy of chamber music. Project Fusion's name is derived from the philosophy that music is an infinite, ongoing "project" guided by a sense of adventure and creativity, and that the collaboration of diverse perspectives can result in dynamic, surprising, meaningful and enjoyable artistic creations. In upcoming seasons, Fusion will explore the music of video games, perform as orchestral soloists, and present world premieres of works written by diverse composers in performances across the USA.

A native of south Florida, DR. DANIEL ESPINOZA is currently the Assistant Professor of Saxophone at the University of Southern Mississippi in Hattiesburg, MS. Described as having an "effective sense of phrasing and dynamic sensitivity" (Florida Classical Review), Dannel has performed for audiences throughout the world as a soloist and chamber musician with various ensembles including the Kontra Duo with his wife, harpist Dr. Kristina Finch. Dannel completed his DMA in saxophone with a minor in conducting at the Eastman School of Music. His Bachelors and Masters degrees were earned at Northern Arizona University and Florida State University, respectively.

Saxophonist DOUG O'CONNOR (alto) is passionate about sharing music that challenges audiences to explore, connect, and grow. His performances push the athletic limits of the saxophone and feature music from all eras and in many styles, including classical, contemporary, jazz, and electronic music. He strives to champion new works, present adventurous and innovative chamber music, perform with an improvisatory command of music from Bach to Coltrane, and connect music with technology in live performance. In 2023, Dr. O'Connor will join the faculty of the Peabody Conservatory as Assistant Professor of Saxophone, as well as the sta of the Washington Arts Ensemble, a D.C. 501(c)(3) nonprofit organization dedicated to presenting chamber music to the local community. O'Connor honed his artistic mission while performing on the Astral Artists roster from 2003 to 2013 and completing his training at the Eastman School of Music, where he earned his MM and DMA degrees in 2008 and 2012, and eventually went on to serve as Adjunct Assistant Professor of Saxophone in the fall of 2017. In addition, he served as Associate Lecturer of Saxophone at the University of Wisconsin in Eau Claire, as a saxophonist with the United States Naval Academy Band, and since 2016 as a saxophonist with the United States Army Band "Pershing's Own." He is proud to be a co-founder of the Global Premiere Consortium Commissioning Project, an online platform for instigating the composition, dissemination, and per-

formance of new music worldwide, and the alto saxophonist with the acclaimed chamber ensemble Project Fusion Saxophone Quartet.

DR. KATHERINE WEINTRAUB (tenor), a native of Sarasota, Florida), is a decorated performer and passionate educator. She has been praised by noted composer Libby Larson for her “technical brilliance” and her “uncanny ability to communicate the music directly to the heart of the listener”. Dr. Weintraub is currently serves as Adjunct Professor of Saxophone at the University of South Florida and is also private studio instructor and freelance performer in the Tampa Bay Area. From 2016-2018, Dr. Weintraub served as the Visiting Assistant Professor of Saxophone at Florida State University. She has been named winner of several international competitions, including the 2020 Matthew Ruggiero International Woodwind Competition and the 2014 International Saxophone Symposium and Competition. Dr. Weintraub received her Doctorate of Musical Arts (with Performer’s Certificate) from the Eastman School of Music (where she studied with Dr. Chien-Kwan Lin), and her Bachelor’s and Master’s of Music from the University of Michigan (where she studied with Donald Sinta). She is a Selmer Performing Artist.

DR. MATT EVANS (baritone) is an award-winning soloist, chamber musician, and educator who has performed and taught across the globe. Currently a saxophonist in the U.S. Army Band “Pershing’s Own,” Matt also serves as Instructor of Saxophone at Virginia Commonwealth University. Matt is a founding member of the award-winning chamber ensembles Project Fusion, the Zzyzx Quartet, and the Eastman Saxophone Project. Matt studied with Dr. Otis Murphy and Dr. Chien-Kwan Lin at the Indiana University Jacobs School of Music and Eastman School of Music, respectively, earning the highest performance distinction - the Performer’s Certificate - at both schools. Matt is Yamaha Performing Artist and a D’Addario Woodwinds Artist-Clinician.

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Future 21st Century Consort concerts

At the Hirshhorn Museum and Sculpture Garden and St. Mark’s Episcopal Church. Concerts are free (tickets required at the Hirshhorn) with pre-concert discussions at 4:00 pm and concerts at 5:00 pm. (Programs subject to change)

“Doppelgangers” ■ OCTOBER 28, 2023

at the Hirshhorn Museum and Sculpture Garden

A view of the Hirshhorn exhibition “A Window Suddenly Opens: Contemporary Photography in China” through a musical lens, including a world premiere by composer Wang Jie and an unhinged nod to Halloween, too.

BRIGHT SHENG – *Angel Fire*

YAO CHEN – *Five Colors*

WANG JIE – *One Movement for Cello (World premiere)*

PASCAL LE BOEUF – *Snapshots*

SHIH-HUI CHEN – *Twice Removed*

BOBBY GE – *Doppelganger Streets*

WANG JIE – *The Night When You See Again (Revision premiere)*

“Disappearing Landscapes” ■ DECEMBER 2, 2023

at St. Mark’s Episcopal Church

Inspired by the Hirshhorn exhibition of pioneering artist John Akomfrah’s “Purple,” an epic, environmentally-focused video installation, this performance features the world premiere of a climate-conscious Christmas concert-drama by Jon Deak..

ELEANOR ALBERGA – *Glacier*

VALERIE COLEMAN – *Amazonia*

COREY DUNDEE – *A Sunrise Elsewhere*

ARVO PART – *Fratres*

JON DEAK – *The Christmas Peace (World Premiere)*

“Singular Beauty” ■ JANUARY 20, 2024

at St. Mark’s Episcopal Church

Celebrating the Hirshhorn’s exhibition of work by artist Simone Leigh, U.S. representative to the 2022 Venice Biennale, with soprano soloist Lucy Shelton.

JEANNE LEE – *Angel Chile*

HANNAH KENDALL – *Glances / I Don’t Belong Here*

JESSE MONTGOMERY – *Voodoo Dolls*

Continued on back

ELEANOR ALBERGA – *Jamaican Medley*
 TANIA LEON – *Arenas D'un Tiempo*
 JON DEAK – *The Jury (poetry by Rhina Espaillat)*
 MIKHAIL JOHNSON – *Laugh Radish*

“Quinquagenarians” ■ APRIL 6, 2024

at the Hirshhorn Museum and Sculpture Garden

2024 marks the Hirshhorn Museum’s 50th anniversary, which anticipates the 21st Century Consort’s 50th season in 2024-25. This momentous occasion serves as the launching point for a program featuring mid-20th century classics paired with new compositions, paralleling the Hirshhorn’s remarkable collection of modern and contemporary works of art. Over the following season, plan an extended celebration of these two redoubtable institutions of contemporary art and music reaching the half-century mark. For the Consort, it will be an opportunity to revisit works the ensemble has championed, along with new musical creations.

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

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