

21st Century Consort

October 28, 2023

Hirshhorn Museum and Sculpture Garden
National Mall, Washington, DC

The Hirshhorn Museum and Sculpture Garden
presents
21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager
Marina Aikawa, violin
Paul Cigan, clarinet
Lisa Emenheiser, piano
Dan Foster, viola
Ying Fu, violin
Wang Jie, piano
Rachel Young, cello
Mark Huffman, recording engineer

Saturday, October 28, 2023

Pre-concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Hirshhorn Museum and Sculpture Garden
Entrance on the National Mall
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 Wang Jie and Bobby Ge

Program
“Doppelgangers”

<i>Angel Fire</i> (2014)	Mr. Foster, Mr. Fu	Bright Sheng
<i>Five Colors</i> (1999)	Ms. Emenheiser	Yao Chen
One Movement for Cello (World Premiere)	Ms. Young	Wang Jie
<i>Snapshots</i> (2021)	Mr. Cigan, Ms Emenheiser, Ms. Young	Pascal Le Boeuf
Intermission		
<i>Doppelganger Streets</i> (2021)	Mr. Ying Fu, Mr. Sarratt	Bobby Ge
<i>Twice Removed</i> (2002)	Mr. Cigan	Shih-hui Chen
<i>The Night When You See Again</i> (2022)	Ms. Aikawa, Ms. Emenheiser, Ms. Wang, Mr., Foster, Mr. Fu, Ms. Young	Wang Jie

Program Notes

Our program's title, taken from Bobby Ge's "Doppelgangers Streets," offers a sideways glance at Halloween, but it mostly acknowledges photography's uncanny capacity to be a virtual visual double of its subject in "A Window Suddenly Opens: Contemporary Photography in China" currently on view at the Hirshhorn. The program offers a take on the exhibition through a musical lens, including pieces by prominent Chinese composers often bridging Asian and Western perspectives, with one-and-a-half world premieres by composer Wang Jie, who will also appear on stage in a new orchestration of her "The Night When You See Again" created for this occasion. We are delighted to introduce marvelous works that have taken the Consort on a timely journey of international discovery.

Angel Fire

Bright Sheng

Bright Sheng is recognized as one of the foremost composers of our time, and his stage, orchestral, chamber and vocal works are performed regularly throughout North America, Europe and Asia. Sheng's music is noted for its lyrical and limpid melodies, a Shostakovich sense of breath in music phrases, a Bartokian sense of rhythmic propulsion, and dramatic and theatrical gestures. Many of Sheng's works have strong Chinese and Asian influences, a result of his diligent study of Asian musical cultures for over three decades. He was named in 2001 by the MacArthur Foundation "an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries."

Born on December 6, 1955, in Shanghai, Sheng began studying the piano with his mother at age four. During China's Cultural Revolution, at fifteen he was sent to Qinghai—a Chinese province bordering Tibet—where for seven years he performed as a pianist and percussionist in provincial music and dance theater and studied folk music of the region. When China's universities reopened in 1978, he was among the first students admitted to the Shanghai Conservatory of Music where he studied composition from 1978-82. He moved to New York City in 1982 and, at Queens College, CUNY, studied composition with George Perle and Hugo Weisgall, and earned his DMA from Columbia University studying with Chou Wen-Chung, Jack Beeson and Mario Davidovsky. During that period, as a student at Tanglewood Music Center, he met Leonard Bernstein who later

became his mentor. Sheng studied composition and conducting with Bernstein privately and worked as his assistant until Bernstein's passing in 1990.

Sheng has been teaching composition at the University of Michigan since 1995, where he is the Leonard Bernstein Distinguished University Professor of Music. He is also the Y. K. Pao Distinguished Visiting Professor of Humanities at Hong Kong University of Science and Technology, where he directs the IC festival and other arts related activities.

The composer writes:

Angel Fire Duo for Violin and Viola was written in 2014. It is commissioned by Music from Angel Fire with the support of the Bruce E. Howden, Jr. American Composers Project and Friends of the Festival. The premiere was given by Ida Kavafian, violin, and Steven Tenenbom, viola, on Wednesday, August 20, 2014, at Angel Fire Community Center, New Mexico. The inspiration of the work came largely from knowing that it would be premiered by two wonderful virtuoso musicians, the wife-and-husband team of Ida and Steven. A duo has to listen to each other all the time. Yet there are also tensions and frictions which need to be resolved. Ultimately, the two must sing together and at the same time express themselves individually, just like in a good relationship. Except for the third movement, which was based on a Chinese folk song from Shandong Province, musically the work was freely-composed, with the hope that my multi-cultural baring would somehow seep through. The work is dedicated to Pam, my dear wife.

Five Colors

Yao Chen

Yao Chen has received commissions and awards from many international organizations including Radio France, Harvard University Fromm Foundation, Leonard Bernstein Foundation, Mellon Foundation, and China's National Center for the Performing Arts. Performed by many internationally famed musicians and ensembles, his music has been wonderfully received at renowned music festivals such as ISCM World Music Days, Centre Acanthes, Festival Présences, Tanglewood Music Festival, Juilliard School Focus Festival, Aspen Music Festival, Pacific Music Festival, Beijing Modern Music Festival among many others.

Yao gained his Ph.D in Composition from the University of Chicago. He has taught at quite a few music schools in the USA and China, and currently is professor of composition at the Central Conservatory of Music in Beijing. More information at www.yaochenmusic.com

Program Notes for *Five Colors*:

Seen through the eyes of a mature composer, *Five Colors* (1999), this early work of Yao Chen, inevitably seems a little naïve. Discarding it merely for its charm and youthfulness would be a mistake, however, as it succeeds on its own terms—its range of moods and techniques is broad—and points toward the composer’s later preoccupations.

The work bears Chinese folk music impression, though only in its third and fourth section can we detect transformed Chinese folksong materials; the others breathe the same air in their direct and unsentimental simplicity. While the first, *Gong: Peking Opera*, is propulsive with lyrical overtones, the second, *Zhi: Snow*, approaches its subject in a no less lyrical but more literal manner—a sort of still life in sound. Though true to its name, *Shang: A Folk Tune*, proceeds with a brusqueness, including clusters, that renders its source material beyond recognition.

The closing two sections reflect areas taken up by the composer subsequently: in the fourth, *Yu: Mist...Dream...Rain* (“Yu” means “feather” and a lightness of touch predominates, to the point of not having a metronome marking), an engagement with natural phenomena that is present in many of his mature works, such as *Through Waters, by Mountains, Tsanglang, Tsanglang...and Cloud Herding*. In the fifth, *Jiao: Shamans*, a concern with matters spiritual and otherworldly that would inform his later compositions: *Paramita, O...What an Awakening* and *Emanations of Tara*, though here given a more incisive and rhythmic tone. (Dan Albertson, 2019)

One Movement for Cello

Wang Jie

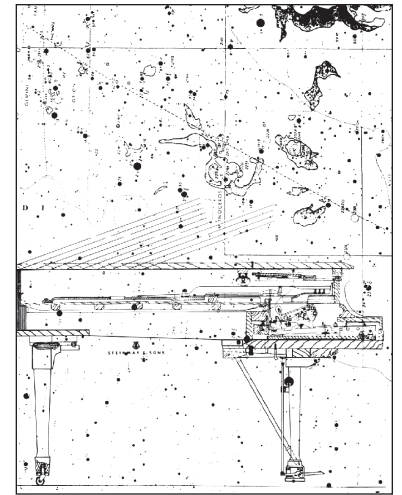
Part cartoon character, part virtuoso, composer WANG JIE has spent the last two decades nudging classical music and its concert audiences into spectacular frontiers. One day she spins a few notes into a large symphony, the next she conjures a malevolent singing rat onto the opera stage. For the past 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:

My friends tell me that my synesthesia is quickly becoming my claim to fame. They enjoy teasing me about the “cucumber note,” which is the note F. Rarely have I spent time thinking about this because it’s not something I can “think about.” It just happens like sweating, just happens. It’s not like I can say to myself “what if E-flat is not the color orange?”

While cucumbers and oranges interest my friends the most, the conversation loses momentum as soon as I fail to name the colors I feel. In fact, my colors appear in all kinds of textures, hues, shimmering tones, and they *move*! You read it right: the color I feel moves. When I compose, music notes and colors seldom appear in ways I can describe with words. They’ve all been “cooked,” for lack of a better word, on a stove that is my body vibrating in creative mode. When I appreciate the brilliant art works from my fellow visual artists, and if I get weird and only focus on their color choices, the colors that intrigue me do not have a name. I feel like I’m looking at red, but something about the way visual artists show red renews how I see red. Music listeners experience many notes all together in specific ways the composer designed them to be. It’s a challenging aspect of my composition process because I strive to offer my listeners new ways to experience the same notes we all have heard countless times before.

The creation of “One Movement for Cello” was no exception. The colors/notes were less important than the feeling that they keep bumping into each other like balloons, but they are square-shaped bubbles like soap bubbles and they refuse to burst. I wish I were making all this up. My mind’s eye sees what it sees. And I’m never far from visual artists when I compose. Their works hang on museum walls. But I get to party with them inside my private museum. It’s not like I can say to them “go party somewhere else, I have to compose!” That would just be rude.

Snapshots

Pascal Le Boeuf

Le Boeuf was born in Santa Cruz, California. He studied jazz piano at the Manhattan School of Music with Kenny Barron (Bachelors in Music in 2007 and Masters in Music in 2010) and music composition at Princeton University with Steve Mackey, Dmitri Tymoczko, Rudresh Mahanthappa, Donnacha Dennehy, and Louis Andriessen.

In 2004, Pascal and his twin brother Remy formed Le Boeuf Brothers and together released four albums, mixing jazz, hip hop, electronic and classical styles.

Le Boeuf’s solo career includes *Pascal’s Triangle*, the album recorded as a piano trio with bassist Linda May Han Oh and drummer Justin Brown), and he composed music for the 2008 Emmy Award-winning movie *King Lines*. He played as support for D’Angelo’s *Second Coming* US tour and the British electronic group Clean Bandit with Australian pop vocalist Meg Mac.

Le Boeuf joined the faculty of the Blair School of Music at Vanderbilt University as Visiting Assistant Professor in Computer Music and Technology in 2021 and has since been named Contemporary Music Ensemble Director and Assistant Professor of the Practice of Music and Technology.

The composer writes:

Composed for my dear friends Tasha Warren and Dave Eggar, “Snapshots” is a collection of musical impressions. I started composing “Snapshots” while in residence at the historic home of Aaron Copland. While there, I thought about Copland’s generosity towards other artists in his community (particularly Leonard Bernstein), about my place in my own musical community, and about those who have been kind to me as a young musician—specifically Geri Allen, Chick Corea, Kenny Barron, and Marin Alsop. As “Snapshot” developed, it revealed itself to be a jumble of impressions of these individuals (short phrases or textures that reminded me of them) accompanied by mental images of Dave and Tasha rocking out. To paraphrase Copland, the compositional process that followed involved assembling materials consisting of these impressions.

Generous acts, like those of Copland, pass from person to person reaching from past to present and forming the foundations of

musical communities along the way. The reach of this network is profound: My presence at Copland's piano, composing "Snapshots," was a direct result of these acts of kindness. The same can be said of Dave Eggar, who took piano lessons with Copland (as a kid) in that very same house on that very same piano. Our music and artistic identities are a product of these generous acts. "Snapshots" is a celebration of those individuals whose acts of kindness brought us together.

Doppelgänger Streets

Bobby Ge

Bobby Ge is a Chinese-American composer and avid collaborator who seeks to create vivid emotional journeys that navigate boundaries between genre and medium. He has created multimedia projects with the Space Telescope Science Institute, painters collective Art10Baltimore, the Scattered Players Theater Company, and the Smithsonian Environmental Research Center. Winner of the 2022 Barlow Prize, Ge has received commissions and performances by groups including the Minnesota Orchestra, the New York Youth Symphony, the Albany Symphony, the U.S. Navy Band, the San Francisco Contemporary Music Players, the Harbin Symphony Orchestra, Interlochen Arts Academy, Atlanta Symphony Youth Orchestra, Guangzhou Symphony Youth Orchestra, Seattle Symphony Youth Orchestra, Music from Copland House, the Pacific Chamber Orchestra, the Bergamot Quartet, and Mind on Fire. He is currently pursuing his Ph.D at Princeton University as a Naumberg Fellow, and holds degrees from UC Berkeley and the Peabody Conservatory.

The composer writes:

Cities can mean vastly different things for different people. Glimmering masses of glass, steel, and concrete, such urban centers often see some of the world's richest occupying the same spaces as the poorest. For some, city streets might represent glamor, thrill, and culture; for others, they are a grim and unforgiving purgatory. I would always feel a touch of the surreal as I took walks through the various metropolitan centers I had lived in, passing soiled back alleys near gaudy concert halls, parched soup kitchens set against ostentatious skyscrapers. Somehow, it felt as though these worlds should not be able to coincide.

Doppelgänger Streets draws its inspiration from China Miéville's smoky noir, *The City and the City*. Ostensibly a murder mystery,

the novel explores a peculiar world in which two different cities quite literally occupy the same physical space, unable (or perhaps unwilling) to perceive one another. The idiosyncratic setting and intoxicating prose left a strong impression, stylishly evoking the paradoxical dualities of urban environments.

To explore these themes, I wanted violin and electronics to feel dimly related yet foreign to one another, occasionally intertwining with analogous gestures. The violin plays searchingly through chiaroscuro soundscapes, drifting in and out of focus as it explores fragments of a melody. Halfway through the piece, crackling glitches begin to break up the sound, suggesting sights of things that should have remained unseen. Eventually, the violin manages to realize its ruminative melody, bringing a touch of warmth to a world otherwise coldly aloof.

This piece would not have been possible without the dedication of Dr. Wendy Case, whose humor, kindness, and enthusiasm made her wonderful collaborator to work with.

Commissioned by Wendy Case and Completed 06/05/2021

Twice Removed

Shih-hui Chen

A citation accompanying SHIH-HUI CHEN's 2007 Goddard Lieberman Fellowship from the American Academy of Arts and Letters states: "Among the composers of Asian descent living in the U.S.A., Shih-Hui Chen is most successful in balancing the very refined spectral traditions of the East with the polyphonic practice of Western art-music. In a seamless narrative, her beautiful music, always highly inventive and expressive, is immediately as appealing as it is demanding and memorable."

Shih-Hui Chen has lived in the United States since 1982. In addition to garnering a Koussevitzky Music Foundation Commission, a Guggenheim Fellowship, and an American Academy in Rome Prize, her compositions have been performed widely throughout the U.S. and abroad. Chen's compositions have brought her into contact with orchestras such as the Philadelphia Orchestra, the Cleveland Orchestra, and the National Taiwan Symphony. Her recent projects include a thirty-minute, multimedia cello concerto, *Our Son Is Not Coming Home To Dinner*; a sixty-minute, mixed-media viola concerto *sisila ila ila: saying goodbye* which includes shadow puppets; and a cross-genre theatrical work *Kimchi, Pickles and Wine*.

Shih-Hui Chen currently serves on the Performing Arts and Culture committee at Asia Society Texas Center and is on faculty at the Shepherd School of Music, Rice University. She was the 2023 Walter Hinrichsen Prize winner from the American Academy of Arts and Letters, and her music can be heard on Albany, New World and Bridge Records. shihhuichen.com

The composer writes:

Although the basic material of this piece was derived from the music I composed for *Once Removed*, a documentary film on culture and history of modern China (Julie Mallozzi), the music of *Twice Removed* is abstract and is focused on the studies of continuity and character transformations. The original version of *Twice Removed* was written for alto saxophone. This version for solo clarinet is dedicated to Min-Ho Yeh who premiered the work at the University of Indiana in Bloomington.

The Night When You See Again

Wang Jie

The composer writes:

I still remember the first time my 5-year-old self laid eyes on a “foreigner” during a Shanghai-style heat wave. I was in a situation where the adults were talking, and I was to play with this boy from Moscow. He didn’t have brown eyes and black hair. I couldn’t understand a word he was saying. But we became inseparable within the hour because I could play Russian folk songs on the piano and he had a lot of them coming out of his weird looking head. His melodies are both familiar and new. His musical flavor was familiar. His face new.

It wasn’t long until I became a foreigner in America. The same story played out. My eyes were too busy to catch up to the ears. I looked around and few people looked like me. My eyes produced words such as “We are different people. Here’s how we are different.” I wrote music that matched my face. I tugged away my ears in the closet and showcased musical flavors from Chinese places even I had never been to. I needed to go through that. Because it had to begin with my eyes. I didn’t question it until I started to feel the divisive effect of this approach. I was losing audiences, particularly the ones who cared about me as a human being. In retrospect, I

could only express differences because I felt like an outsider. I was yet to discover how we were the same. And our shared value does not take away from how we are different. Once I felt the capacity of my audiences to hear the music beyond the notes, I, too, began to hear music beyond the notes. When I was ready to know the people behind their facade, I trusted that my audiences were also ready to know the me beyond the color of my face, and that I’m a woman. I’d like to think, with each piece I create, I’m getting better at shifting out of my comfort zone, into a space that is me with them. It’s the difference in me being a Chinese woman and me being human.

I believe we are all here tonight because some parts of us care deeply about these musicians on stage and by extension, their love and dedication to classical music. That’s being a human. For me, the last 23 years of living and working in the United States meant that I became part of a collective consciousness that could not have formed if the world is still separated by geography and language. To be a living composer in 21st century is like being the united nation of all the music from all over the world all the time. It’s invisible but can be heard by us all.

This is music from my home. My real home. I invite you in and I’ve made a big fuss to show you my proudest creative labor. When the eyes are lost in the dark at night, can we connect better?

On the day I sketched out the entirety of the music, this poem wrapped itself around my thumb as I leafed through a few hundred pages of Louise Glück’s poem collection 1962 - 2012, on page 489.

–WJ

THE NIGHT MIGRATIONS

This is the moment when you see again
the red berries of the mountain ash
and in the dark sky
the birds’ night migrations.

It grieves me to think
the dead won’t see them –
these things we depend on,
they disappear.

What will the soul do for solace then?
I tell myself maybe it won't need
these pleasures anymore;
maybe just not being is simply enough,
hard as that is to imagine.

Artist Bios

MARINA AIKAWA was appointed to the second violin section of National Symphony Orchestra by Music Director Gianandrea Noseda in 2019. She was previously a member of Verbier Festival Orchestra in Switzerland and Hyogo Performing Arts Center Orchestra (2015-16) in Japan. Since Marina has moved to the states to continue her studies, she has performed at J.F. Kennedy Center in Washington DC, Lincoln Center, Carnegie Hall, Hyogo Performing Arts Center, and other performance venues as a member of orchestras and also as a soloist. She was one of the featured soloists for the tribute concert of Dr. Martin Luther King, Jr. at the Kennedy Center Concert Hall. Marina has participated in many festivals, including Aspen Music Festivals, New York String Orchestra Seminar, National Symphony Orchestra Summer Music Institute, and Verbier Festival. A native of Japan, Marina earned her bachelor's degree from The Juilliard School, master's degree from Yale University School of Music, and orchestra performance degree at Manhattan School of Music with a full scholarship. She has studied with Glenn Dicterow, former New York Philharmonic Concertmaster, Lisa Kim, Naoko Tanaka, Syoko Aki Earl, and Luis Haza.

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.

YING FU, violin, is currently the Associate Concertmaster of the National Symphony Orchestra. Prior to this appointment, Fu has been the Associate Concertmaster of The Philadelphia Orchestra from 2013 to 2019 and a member of the Cleveland Orchestra from 2011-2013. Born in Shanghai, China, Mr. Fu began to study the violin at the age of 3 and gave his first public performance at the age of 6 in the Shanghai Concert Hall. Fu went on to earn his Bachelor's of Music from Shanghai Conservatory of Music in China and his Master's degree of Music in the Shepherd School of Music at Rice University in Houston. After 2-year study of Doctoral degree under Professor Cho-Liang Lin and Sergiu Luca at the Shepherd School of Music, he joined the first violin section of the renowned Cleveland Orchestra in 2011. Mr. Ying Fu is also the 1st Prize Winner of the 30th "Rodolfo Lipizer" International Violin Competition in Italy, as well as four Special Prizes. Fu has collaborated with many renowned musicians, such as Maestro Cristian Macelaru, pianist Richard Goode, Mitsuko Uchida, cellist Peter Wiley, violist Kim Kashkashian, violinist Midori Goto, and has performed throughout Europe, Asia, and North America. With his great enthusiasm for chamber music, Mr. Fu has participated in many chamber music festivals, including Marlboro Music Festival in Vermont, Taos Chamber Music Festival, and Schleswig-Holstein Music Festival in Germany. He is an active teacher whose students have been accepted by the Curtis Institute, the Juilliard School in NYC, New England Conservatory, Rice University as well as Jacobs School of Music at Indiana University. Fu has also been a frequent faculty member of National Youth Orchestra by Carnegie Hall.

Composer WANG JIE has spent the last two decades nudging classical music and its concert audiences into spectacular frontiers. 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. 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. 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. 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.

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.

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.

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)

“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*

OLLY WILSON – *A City Called Heaven*

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*

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 and the 21st Century Consort's 50th season in 2024-25. The occasion of the Museum's 50th Anniversary Exhibition serves as the launching point for a program featuring mid-20th century classics paired with new compositions, paralleling the Hirshhorn's extraordinary collection of modern and contemporary art. Over the following season, we plan an extended celebration of these two redoubtable institutions of contemporary art and music at their half-century mark. For the Consort, it will be a signal opportunity to revisit works the ensemble has championed, along with new musical creations.

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

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