

# 21st Century Consort

December 2, 2023

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

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Richard Barber, double bass  
Peter Cain, clarinet  
Mahoko Eguchi, viola  
Lisa Emenheiser, piano  
Sarah Frisof, flute  
Adriana Horne, harp  
Casey Jones, trombone  
Katherine Lerner Lee, soprano  
Irina Muresanu, violin  
James Nickel, horn  
Corey Sittinger, percussion  
Jane Stewart, violin  
Nathaniel Watson, baritone  
Rachel Young, cello

Lucy Shelton, dramatic consultant  
Mark Huffman, recording engineer  
Lauren Cook, stage manager



Saturday, December 2, 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 Angell Foundation; the Amphion, Dimick, and Fuller foundations; and the Board and Friends of the 21st Century Consort.

[www.21consort.org](http://www.21consort.org)

## Pre-Concert Discussion

Christopher Kendall with Linda Hoeschler Blyberg and Jon Deak

## Program

### "Disappearing Landscapes"

*Glacier* (2012) Eleanor Alberga  
Mr. Barber, Ms. Eguchi, Ms. Muresanu, Ms. Stewart, Ms. Young

*Fratres* (1977/1980) Arvo Pärt  
Ms. Muresanu, Ms. Emenheiser

*A City Called Heaven* (1988) Olly Wilson  
Mr. Cain, Ms. Eguchi, Ms. Emenheiser, Ms. Frisof, Mr. Kendall,  
Ms. Muresanu, Mr. Sittinger, Ms. Young

- I Agitato
- II Adagio
- III Allegro

## Intermission

*Ingmar and the Bear: a Tale for Our Time* Jon Deak  
(World Premiere)

Overture and three scenes

Mr. Barber, Mr. Cain, Ms. Eguchi, Ms. Lee, Mr. Foster,  
Ms. Frisof, Ms. Horne, Mr. Jones, Mr. Kendall, Ms. Muresanu,  
Mr. Nickel, Mr. Sittinger, Ms. Stewart, Mr. Watson, Ms. Young

## Program Notes

The 21<sup>st</sup> Century Consort's Smithsonian residency at the Hirshhorn Museum and Sculpture Garden follows us to our venue-away-from-home of these last several years, historic St. Mark's on Capitol Hill. We've taken as our program's point of departure the Hirshhorn's extraordinary, current exhibition by London-based Black artist and filmmaker John Akomfrah. His "Purple" is, according to the HMSG press release, "An enveloping symphony of image and sound, surveying a variety of disappearing landscapes... a moving meditation on the impact of human progress on the planet."

The musical score of Akomfrah's sound-and-visual installation pays tribute to Estonian composer Arvo Pärt, whose ineluctable "Fratres" makes an appearance on our program. It occupies a manifestly spiritual space just discernable in Olly Wilson's abstract and angular "A City Called Heaven," with its middle movement's embedding of the eponymous spiritual. These works balance music by British/Jamaican composer Eleanor Alberga—her craggy, granatic "Glacier"—and the Consort's close friend composer Jon Deak, both works evincing deep worries about environmental endangerment.

We're exhilarated to anticipate the holiday season with a new, Christmas-adjacent work by Jon Deak, "Ingmar and the Bear, a Tale for Our Time." An eco-parable that shares Akomfrah's profound concern for the fragile, fraught Anthropocene world, "Ingmar" is a natural, if starkly contrasting, companion to Deak's beloved concert drama, "The Passion of Scrooge, or a Christmas Carol." We are deeply grateful to Linda Hoeschler and Peter Blyberg for their generous and enthusiastic support in making this epic enterprise possible.

– Christopher Kendall

### *Glacier*

### **Eleanor Alberga**

Eleanor Deannee Therese Alberga is a highly regarded British composer with commissions from the BBC Proms and The Royal Opera, Covent Garden. With a substantial output ranging from solo instrumental works to full-scale symphonic works and operas, her music is performed all over the world. Born 1949 in Kingston, Jamaica, Alberga decided at the age of five to be a concert pianist. Five years later, she was composing works for the piano. In 1968 she won the biennial Royal Schools of Music Scholar-

ship for the West Indies, which she took up in 1970 at the Royal Academy of Music in London studying piano and singing.

Following on a budding career as a solo pianist—she was one of 3 finalists in the International Piano Concerto Competition in Dudley, UK in 1974—Alberga became the Musical Director of The London Contemporary Dance Theatre in 1978—conducting, composing, and playing on LCDT's many tours. On leaving LCDT, Alberga was able to fully embark on her calling as a composer. Since then, interest in her music across all genres—orchestral, chamber, vocal, as well as works for stage and screen—has accelerated, while her output has continued to grow. In 2015 her commissioned work *ARISE, ATHENA!* for the opening of the Last Night of the BBC Proms was seen and heard by millions and cemented a reputation as a composer of huge originality and consummate skill.

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

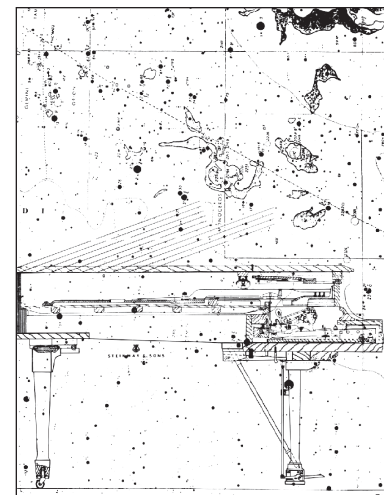
The composer has provided the following lines in the introduction of her score for *Glacier*, which was commissioned in 2012 by Howard Jones for Open Score and composed for a flexible ensemble.

Monumental, strata, perceived solid, static, immovable.

Shifting, cutting, gouging, shaping Earth.

Metamorphosis to liquid, ether, flowing molecules.

Volatile, explosive erosion, waning, floating sunken depths.



## *Frates*

## Arvo Pärt

Arvo Pärt was born in 1935 in Paide, Estonia. As one of the most radical representatives of the so-called ‘Soviet Avant-garde,’ Pärt’s work passed through a profound evolutionary process. His first creative period began with neo-classical piano music. Then followed ten years in which he made his own individual use of the most important compositional techniques of the avant-garde: dodecaphony, composition with sound masses, aleatoricism, collage technique. *Nekrolog* (1960), the first piece of dodecaphonic music written in Estonia, and *Perpetuum mobile* (1963) gained the composer his first recognition by the West. In his collage works ‘avant-garde’ and ‘early’ music confront each other boldly and irreconcilably, a confrontation which attains its most extreme expression in *Credo* (1968). Banned in the Soviet Union because of its religious text, *Credo* signaled the end of Pärt’s experimentation with the 12-tone system. By this time all the compositional devices Pärt had employed to date had lost all their former fascination and begun to seem pointless to him. The search for his own voice drove him into a withdrawal from creative work lasting nearly eight years, during which he engaged with the study of Gregorian Chant, the Notre Dame school, and classical vocal polyphony.

In 1976 music emerged from this silence; with the release of his works for strings during the late 1970s—especially *Fratres* (1977)—his compositions began to take on a distinctive sound. His new compositional principle, which he called tintinnabuli (Latin for ‘little bells’), has defined his work right up to today. The “tintinnabuli principle” does not strive towards complexity, but rather towards a reduction to the essential, a style based on the slow modulation of sounds such as those produced by bells and pure voice tones, and techniques reminiscent of medieval styles and the sacred music of the Eastern Orthodox Church. The new style did not, however, win the approval of the authorities, and in 1980 Pärt moved with his family to Vienna; later he settled in West Berlin.

In 2010 the Arvo Pärt Centre, home to the composer’s archives, was established in Harjumaa, Estonia. A new building opened in 2018, expanding the centre’s programming to include concerts and educational activities. In 2014 Pärt received the Japan Art Association’s Praemium Imperiale prize for music. From 2011 to 2018, and again in 2022, Pärt was the most performed living composer in the world, and the second-most performed in 2019, after John Williams.

*Fratres* (Brethren) consists of a theme with a simple, chant-like melody and eight variations progressively descending in pitch. The original 1977 composition left the instrumentation open, but Part produced a version specifically for violin and piano in 1980, which he dedicated to Latvian violinist Gidon Kremer and his wife. The variations explore in turn different technical possibilities of the violin.

## *A City Called Heaven*

## Olly Wilson

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

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

Throughout his career, Wilson wrote articles for scholarly journals and recorded albums of his works. Some of his compositions include *Cetus*, *Piano Piece*, *Sinfonia*, and *In Memoriam Martin Luther King, Jr.* Wilson won several awards including the Elise Stoecker Prize from the Chamber Music Society of New York’s Lincoln Center in 1992 and election to the American Academy of Arts and Letters in 1995. Wilson passed away on March 12, 2018 at age 80.

The composer writes:

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

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

The composition contains three movements in a fast-slow-fast arrangement, each of which is inspired by different genres of African-American music transformed by my own contemporary musical language. The first movement is based on a reinterpretation of a blues “riff”—a short definitive melodic motive, which, in traditional practice, is repeated against a changing harmonic background. The piece opens with a somewhat rhetorical statement of a riff, whose inherent “swing” qualities gradually take on greater importance as the piece progresses. The movement utilizes a great deal of unison writing, cross rhythms and blues-like melodic patterns, that collectively create a composed realization of an abstract blues improvisation. After the first movement builds to a climax, there is a short, contrasting, harmonically static section before the return of an altered version of the opening blues riff.

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

The last movement, which opens with an aggressive percussion solo, is dominated by virtuoso passages for the piano in the lower register and percussion. The basic musical gestures associated with these two prominent instruments are inspired by rhythmic

dynamism of the African-American music genre “Boogie-Woogie.” The entire ensemble, beginning with pizzicato strings, shares in the development of this basic musical material that leads to several episodes whose distinct musical ideas grow out of previous sections. Ultimately, a series of duets between the percussion and piano culminate in a riff-like ensemble statement that brings closure to the movement.

### *Ingmar and the Bear, a Tale for Our Time* Jon Deak

Jon Deak was born in Hammond, Indiana, on April 27, 1943. He grew up in an artistic environment—his father was a sculptor, his mother a painter. He himself has worked in sculpture. But music seized his attention; he studied double bass and composition at Oberlin, Juilliard, the University of Illinois and as a Fulbright Scholar taught at the Conservatorio di Santa Cecilia, in Rome. The greatest influence on his work has come from Salvatore Martirano and John Cage and from the Soho performance art movement of the late 1960s and early '70s. A prominent instrumentalist, Jon Deak was for many years the Associate Principal Bassist of the New York Philharmonic. As a composer, he has written over 300 works and has had his music played by orchestras such as the Chicago Symphony, the National Symphony, and the New Hour Philharmonic. His *Concerto for String Quartet and Orchestra*, *The Headless Horseman*, was nominated for a Pulitzer Prize in 1992. His music may also be heard on several TV series and many recordings. Spending much of his professional life as a performer rather than as an academic has no doubt contributed to his interest in what is known as “performance art”—a creation that involves more than simply the notes on the page, that comes alive only in the person of the executants.

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

Deak will often turn to an old story—whether folk tale or, as here, a work of literary fiction. Other examples in his output include *The Ugly Duckling* and *The Bremen Town Musicians* and *Lucy and the Count* (based on Bram Stokers’ *Dracula*). All make use of speech rhythm turned into music. The words of the tale become music, which sometimes takes over the storytelling entirely and sometimes supplies the background to the declamation. The instrumentalists evoke words “woven into the music and a sound event.” As the composer explained, he is sometimes “more concerned with the sound event than with the meaning of the words.”

The composer writes:

The idea, the whole concept of animals being granted the power of speech on Christmas Eve or the Winter Solstice has powered my imagination most of my adult life. Wherever I am, and without even thinking why, I have made it a practice, to me almost sacred, of actually going out into the woods at midnight on that night, and sitting in the snow.

And listening, just listening.

When my kids were little, I would sometimes take them out into Riverside Park, the Adirondacks, or the Tetons and simply be quiet. It’s true, we wouldn’t actually hear speech, but we would often hear sounds we otherwise wouldn’t pay attention to. This ancient motif appears in some form in all cultures and possibly predates civilization. I realized at some point that its meaning vividly expressed to me the unity and the bond of all life on Earth.

After searching through Asian, Middle Eastern, and Judeo-Christian folk tales, and at the suggestion of Bill Gordh and Nancy Foster, I found a Swedish version collected by Selma Lagerlöf called *God’s Peace*. It told of old Ingmar, going out on Christmas Eve into the forest, being hopelessly caught in a blizzard, and being saved by a Bear. Lagerlöf’s version ends in a disaster, with Ingmar betraying the Bear, being killed by it, and dishonored by his family. Some may say, with good reason, that this ending symbolizes how humans have divorced ourselves from nature, thus bringing about our self-destruction, but I don’t find this violent pessimism to be particularly helpful. I do believe, it’s true, that we are teetering on the precipice of disaster, but we haven’t actually fallen off yet. Ingmar must choose between his status with the murderous mob of villagers and the sacred respect for all life shown by his granddaughter, Greta.

We are waiting, listening.

As a guide to listening, I may add that, appropriately enough, the soloists, granted the power of speech through song, are unified with the orchestra: Ingmar and Greta are associated with the Horn and Violin, respectively, and the orchestral instruments in their turn each represent the villagers, various animals in the forest (especially the Bear), as well as trees, storm, and the breath of life. Although ultimately serious in intent, there are light-hearted and satirical moments along the way. It’s just part of my outlook.

This work would not have been possible without the guidance and support of Christopher Kendall, Linda Hoeschler, Peter Blyberg and Bill Gordh. Thanks also to Nancy and Bill Foster; Lisa Ridgway; Joanna Jenner; Carolyn Ramsdal; Christian Bloquert; Myung Nam and Mike Hamilton; Lucy Shelton; the soloists, staff, supporters and musicians of the 21st Century Consort; and of course my family. It takes a village—and more.

## INGMAR AND THE BEAR: a Tale for our Time

Libretto by Jon Deak and Bill Gordh

### OVERTURE

*.. Timeless, drifting .. In the Beginning ..  
Themes of the drama appear, fleetingly*

Greta sings Jul, Jul, Strålande Jul,  
Glans över vita  
skogar. . .

Yule, Yule, Glorious Yule,  
Shine holy light over forest and glen.  
All God’s creatures will dwell in peace tonight  
The beasts will sing tonight, Alleluia. . .  
Peace will reign tonight, Peace will reign at last,  
Peace will reign on earth, Alleluia!

Villagers *Orchestra members:* [Cut! Must burn. Shoot. Cut it all and dig. Shoot!]

### SCENE I

*Greta stage R and Grandfather stage L*

Greta Grandfather look here! Tra-la-la! It's Christmas eve!  
I'm so excited. Look, I'm dec – dec – dec -decorating! (*impatient*): Grandfather, look!

Ingmar Ahem, yes it's very lovely, and I know of course it's  
Christmas Eve.  
Quite important, you know...the villagers.  
So—have you done your chores?

Greta My chores? Yes! I've swept the floor, I've cleaned the barn,  
fed the goats, the horses, the cows...all the animals...

Ingmar Animals...

Greta The animals...Grandfather, do you remember the legend  
you had told me when I was just a little girl?

Ingmar Do I remember the legend when you were just a little girl...?

Greta Do you remember?

Ingmar Ah. . . no. What was it I said?

Greta Oh Grandfather! You told me... “Yul, Yul, Strålande Jul,  
This holy night  
Earth will be at peace  
The beasts will speak  
And we will understand.”

Ingmar How will we understand them?

Greta Just listen...Yul, Yul, Strålande  
Yul,  
Both Shine holy light at last,  
Alleluia!

Ingmar Ah yes, a lovely thought my dear, yes, I remember.  
But it's just a tale told to children. The world—

Greta The world?

Ingmar The world's a harsh place, I know!

Greta Oh, but look here...my pretty little Christmas tree!

Ingmar Eh, but the villagers will laugh at such a scrawny little bush.  
We'll need a big tree! A magnificent tree! and,  
Then they will say that Ingmar's family is the foremost of us  
all!

Greta Ha, ha, ha! But you are too young to know of such things.  
Now I must go out and cut us a tree worthy of the  
Ingmarson family. They'll think we're so cool..

Greta Wait, Grandfather, that's crazy! You can't go out now, not  
now — a **storm** is coming! Please don't go...

Ingmar Pah! Stand aside!

Greta Grandfather, please! Don't be foolish, the storm —

Ingmar Let me go, I tell you! You don't understand!

Greta What's your problem?

Ingmar You are only a —

Greta — a WHAT? What am I only?

Ingmar You dare? Do you think I don't know these woods?  
I, who am master of this forest, hah!  
I will cut us the tree to end all trees!

## SCENE II

*Ingmar goes out into the forest*

Ingmar Aha, the forest - MY forest. Yul, Yul... Aha! You see?  
The storm's not so bad after all. What was the problem?  
She's always so worried about me...  
...well...now to find a proper tree. Hmm I see,  
We seem to have cut all the good ones.  
No matter, they're just trees.

Hmm..that spruce seems to be waving its branches at me.  
Where? back to the village? not possible.  
Trees can't think! I only thought it looked like...  
Brrrr! So cold, I should have...storm coming back...  
(*storm morphs into a traffic jam, with shouts -*)

What? What's going on here?  
Where are we? Where is my home? Where is the village?  
Is it the court house? A chimney? Haystack?  
My church steeple? No, it's not. I'm lost. How can this be?  
(*chattering*) . . Go *THAT way!* No, *This way!*)

[*Birds...*]

Ingmar Go WHAT way? Argh. Talking birds?

I must be dreaming things.  
Where's my axe? why am I here?  
I've forgotten why I came... What was it . . .  
What's this—a fox?

[Fox, Viola: *The wise one will retrace his footsteps before they are covered.*]

Ingmar But my steps are already covered! - and Hurry?  
But that's how I got lost in the first place.  
No, it's too late...I never should have —

Hah! A deer, two deer dancing in the snow!

[Deer, Vlms: *(dancing) . .Find a shelter!*]

Ingmar Find a shelter where? It's easy for you to say, you live here!  
No, I'm freezing! My hands are numb - leave me alone.  
I'll just lie down...here

Greta *(voice only, from afar): Yul, Yul, Stralende Yul,  
This night a bond Between beasts and Men.*

[Harp: *. . the Magic happens.*]

[Bear, Tbn: *Old man. You are lost old man?*]

Ingmar Old man? Oh no! Now is my end. Don't eat me bear!  
Yes I am lost, I'm a foolish, foolish old man.  
You've a story to tell?... old bear, tell me...

[Bear... *. . tells her story about her cub (Cello)*]

Ingmar Ah, your cub! [*Hunting horn, hunters shoot – oh no!*]  
Ah that's quite a story, old bear...a sad story about your  
daughter, old bear. But I'm freezing.

[Bear... *Come to my den.*]

Ingmar In your den? Ah, yes, I am lost. You'll keep me warm. . ah. .

### SCENE III

*next morning - searching for Ingmar*

Greta Grandfather! Where are you? He was gone all night—  
Come villagers, we must find him before it's too late. Let's go!  
Birds, birds! Have you seen him?

[Birds... *Go back home!*]

Greta What? Go back home? No, wait, don't go!  
Eh - keep going.  
Ah a fox! Have you seen him?

[Fox, (Viola): *. . Go Back Home!*]

Greta: Wait!, Don't go! Oh well, no help again, let's go on.  
[*trudging . . sudden panic, then:*]  
The deer! Have you, you must have seen him?

[Deer, Vlms: *Go back home!*]

Greta Go. Back. Home. They all say again.  
The animals are afraid of us, why?  
No, it's no use. Grandfather is lost. It's too late  
Here in a meadow the trees are parting, let's stop here...  
I've got a feeling...

Ingmar AHA! You're all here!

Greta Grandfather! Oh, what a joy! You're alive!

Ingmar Of course I am! Did you think that an Ingmarson  
couldn't survive in the woods all night? Ha!

Greta Ha ha. But Grandfather, really now, how was this possible?

Ingmar Well... - A bear saved me.

[Villagers... *(laughter)*]

Ingmar Yes, a bear. it spoke to me, or so I thought - it sang to me,  
It warmed me all night..Yes, I must be crazy

[Villagers *Laughter continues, grows . .*]

Greta Oh Grandfather! Then it's ... *(to villagers)* Oh STOP IT, you!!!  
Grandfather, then it's **true**:  
All God's creatures will dwell in peace tonight,  
The beasts will sing and we will understand...

[Villagers... *Bears are dangerous! You must lead us to it!*]

Ingmar Yes, bears are -dangerous.

Greta No! Not if we -

Ingmar Yes, must I show you where it lives?  
Must I lead you to its den?  
Yes, kill the bear. Bears are dangerous,



Greta No! The bear has a spirit too! But Grandfather, remember:  
A bond was made between you and the bear, a Holy Bond,  
a **Sacred Bond**. How can you break it?  
You and the bear...

*[silence. Then:]*

Villagers *Kill the bear. Bears are dangerous.*

Ingmar Bears are dangerous.  
Speaking, singing, beasts . .

*[Again, silence. Again, the villagers whisper, growing . .]*

*Ingmar is tortured, ashamed, embarrassed. He hides his head in his hands.*

Greta Grandfather NO!

*At the very end, suddenly Ingmar looks up. He has decided. He and Greta  
face each other, fiercely.*

*Curtain.*

**End.**

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## Artist Bios

RICHARD BARBER, assistant principal bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra principal bassist Harold Robinson, earning a bachelor of music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to assistant principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at SAAM with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

PETER CAIN, clarinet, joined the National Symphony Orchestra as its bass clarinet/clarinet in 2016. He previously held positions with the Columbus Symphony, Dayton Philharmonic, and Knoxville Symphony Orchestras. An avid soloist and chamber musician, Cain has since performed at recitals, conven-

tions, and festivals from Italy to China to Aspen. He also has been on faculty at Lee University and Blue Lake Fine Arts Camp and regularly gives master classes at universities throughout the country. Cain attended Vanderbilt University, the University of Minnesota, and the University of Cincinnati College-Conservatory of Music (CCM), where he received his Doctor of Musical Arts degree. He has studied clarinet with Richie Hawley, Burt Hara, and Cassie Lee, and bass clarinet with Ron Aufmann.

MAHOKO EGUCHI, viola, has performed throughout the United States and Japan, as well as in France, Italy, Austria, and Switzerland. As a member of the Arianna String Quartet, she was a finalist at the first International String Quartet Competition of Bordeaux. She has appeared in performances at festivals such as Strings-in-the-Mountains, Tanglewood, Taos, Spoleto, Norfolk, and Moonbeach (Japan), as well as performing in chamber music series such as Japan Airline Young Artists Series, MIT Chamber Music Series, Fermilab Chamber Music Series, Chicago's Mostly Music Series, Premiere Performance Series in St. Louis, the Chamber Music Society of Williamsburg, Doheny Soiree Series in Los Angeles, and Fortas Chamber Music Series at Kennedy Center. Eguchi has been heard in live broadcast performances in Osaka, Japan, on Chicago's prestigious Dame Myra Hess Series, and on NPR's Performance Today program. Her recording of George Frederick McKay's *Suite for Viola and Piano* was released in 2002 on the Naxos label. She received her D.M.A., M.M.A., and M.M. degrees from Yale University and B.M. from Indiana University. She studied with Henryk Kowalski, Josef Gingold, Syoko Aki, and Richard Young. Prior to joining the National Symphony, Eguchi served on the faculty of the University of Missouri-St. Louis, Eastern Michigan University, and University of Michigan School of Music. She joined the National Symphony Orchestra in September 2001.

Steinway and Spirio Artist LISA EMENHEISER has been heralded for her "intense music-making and pianism." A graduate of Juilliard School, Ms. Emenheiser earned both Bachelor's and Master's of Music degrees and was a winner of the "Young Artist in Recital" and "National Arts Club" competitions. She has performed as both soloist and chamber musician in countless venues and performs regularly with musicians of the National Symphony Orchestra. Her vast orchestral performances are equally as extensive, having served as a keyboardist with the NSO for the past 30 years. Lisa is an avid performer of contemporary music. As pianist for the 21st Century Consort, she has premiered numerous works and recently performed the world premiere of Stephen Jaffe's "Tableaux," a major work for solo piano commissioned for Lisa by the 21st Century Consort. Additionally, Lisa was featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Ginastera's *Piano Sonata No. 1* and discussed the topic of memory. Ms. Emenheiser has recorded Respighi's "Three Preludes on Gregorian Melodies" and Rzewski's "Winns-

boro Cottonmill Blues” and “Down by the Riverside” for the Steinway Spirio Collection. She has also recorded for the Bridge, Albany, Decca, and Naxos labels, among many others. A committed teacher, Lisa was inducted into the Steinway Teacher’s Hall of Fame and awarded the Steinway & Sons Top Teacher Award, with many of her students achieving recognition in both local and international competitions. She holds a private studio in her home.

SARAH FRISOFF, a passionate flutist and educator, is equally at home on solo, chamber, and orchestral stages. As a soloist, Ms. Frisof was second-prize winner of both the National Flute Association Young Artist Competition and the Heida Hermanns International Woodwind Competition, and semi-finalist in the 2009 Kobe International Flute Competition. She is a committed proponent of contemporary music, and with her collaborative partner, Daniel Pesca, piano, released *The Flute Music of Joseph Schwantner*, including all the composer’s major works for flute. *Beauty Crying Forth*, a survey of music by female composers across time, was released in 2020. In addition to Ms. Frisof’s work as a solo artist, she is an active orchestral and chamber musician working with major symphony orchestras across the country, including the Baltimore, Chicago, Dallas and Kansas City Symphonies and New York Philharmonic. Ms. Frisof plays with several festival orchestras including the Sunflower Festival (Topeka, KS) and Music in the Mountains (Durango, CO). Ms. Frisof is a member of Sound Impact, a collective of musicians serving communities and igniting positive change in the US and abroad through live performance, educational programs, and creative collaborations. She has taken her passion for education to global audiences, including 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.

ADRIANA HORNE, harp, joined the National Symphony Orchestra in 2013. Prior to joining the NSO, she was the principal harpist of the New World Symphony. In addition to her orchestral experience, Adriana is an active soloist and has won awards in several national competitions, including first prize in the Young Professional Division and Prix Renie Competitions of the American Harp Society. She was selected as the American Harp Society’s Concert Artist and presented solo harp recitals, lectures, and classes throughout the United States during her two year tenure. Adriana completed her doctoral studies at the Jacobs School of Music at Indiana University where she also taught as the Assistant Instructor for the harp department.

CASEY JONES, trombone, joins the NSO for its 2023-24 season as acting Asst. Principal Trombone. He currently holds the position of Principal Trombone with the Oregon Symphony, an appointment which he has held since 2017. Prior to his appointment with the Oregon Symphony, Casey played two sea-

sons with the Florida Orchestra, and has performed with the Utah, Vancouver, and Jacksonville symphonies. Casey studied trombone performance at the New England Conservatory in Boston with Norman Bolter, former trombonist of the Boston Symphony, and at the University of Maryland with NSO colleagues Craig Mulcahy and Matthew Guilford. Prior to college, he studied for seven years with Brian Plitnik, currently on faculty at WVU Potomac State University. In his free time, he enjoys playing strategy-based video games, reading sci-fi, and spending time with his wife, Frankie, and his cats PJ and Bluey.

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.

KATHERINE LERNER LEE, soprano, enjoys a diverse career performing opera, art song, chamber music, and contemporary works. This fall Katherine premiered Max Esformes’ *Five Songs on the Behavior of Light* with the SUNY Stony Brook Contemporary Ensemble and sang in the workshop of *Submission*, a new opera buffa by Zachary Seman and Max Kopelowicz. In the summer of 2023, Katherine sang in the chorus of Saint-Saens’ *Henry VIII* with Bard Summerscape and on a program of British art song for Bard Music Festival. She was invited to give multiple recitals in the Hudson Valley area and performed on a recording of Susan Botti’s *River Spirits*, alongside the composer herself. As a lover of concert and chamber music, Ms. Lerner Lee’s recent performances include Olivier Messiaen’s *Poèmes pour Mi*, the orchestral premiere of John Musto’s *Shadow of the Blues*, Book Two of Kurtag’s *Messages of the Late Miss R.V. Troussova*, and Saariaho’s *Tempest Songbook*. Katherine has appeared as a soloist at the Fisher Center, Symphony Space, Carnegie Hall,

Cleveland Museum of Art, and at the 2017 Bang on a Can Marathon Concert. Operatic credits include Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Flora (*The Turn of the Screw*), Gold-Spur (*The Cunning Little Vixen*) and Leila (*Iolanthe*). Katherine is an avid voice teacher and, in her spare time, a lover of crosswords and coffee. She holds a double Bachelors in Voice and French from Oberlin College and Conservatory, and a Masters from Bard College Conservatory. More information at [katherinelernerlee.com](http://katherinelernerlee.com)

Romanian-born violinist IRINA MURESANU is equally in demand on both sides of the Atlantic, as she has appeared throughout the United States, Canada, Europe, Asia and South Africa. Ms. Muresanu has firmly established herself as a successful recording artist, and her adventurous programming and thematic concepts define her as a sought-after soloist and chamber musician. A laureate and winner of top prizes in several prestigious international violin competitions including the Montreal International, Queen Elisabeth International, UNISA International String, Washington International, and the Schadt String Competition, Muresanu achieved international acclaim early on as an outstanding young soloist, recitalist and chamber musician. Muresanu's awards also include the Creative and Performing Arts Award at the University of Maryland, a prestigious New Music USA Grant, a Pro Musicis International Award, the Presser Music Award, and the Arthur Foote Award from the Harvard Musical Association. Muresanu has recently been awarded the prestigious Fulbright U.S. Scholar award, the Independent Scholarship, Research and Creativity Award from the University of Maryland and the "Enescu grant" by the Romanian Cultural Institute, a three-month residence at the Cité Internationale des Arts in Paris, where she will be working on "Infinite Strings"—a platform designed to promote Romanian music written for violin in the past 150 years. She is also the recipient of the three-year institutional "Grand Challenges" grant from the University of Maryland for the "Music Education for All through AI and Digital Humanities" research she is conducting at the University of Maryland Institute for Advanced Computer Studies, where she has recently been named Affiliate Faculty. An active chamber musician and recitalist, Ms. Muresanu has been a member of the Boston Trio since 2001 and has appeared as guest artist in such festivals and venues as New York City's Bargemusic, Massachusetts' Rockport Festival, Maine's Bay Chambers concert series and Bowdoin Festival, Colorado's Strings in the Mountains and San Juan Music Festival, Hawaii's Maui Chamber Music Festival, The Netherland's Reizend Music Festival, Belgium's Festival van de Leie, and the Rencontres des Musiciennes Festival in France and the Guadeloupe island. Irina Muresanu is Associate Professor in the School of Music and Affiliate Faculty in the Institute for Advanced Computer Studies at the University of Maryland, and has been on the faculties of Boston Conservatory at Berklee, and in the Harvard and MIT Music Departments. She holds a prestigious Artist Diploma degree and a Doctor in Musical Arts degree from the New England Conservatory,

where she studied with the legendary French violinist Michèle Auclair.

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.

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

JANE BOWYER STEWART, violin, is a first violinist with the National Symphony Orchestra. A devoted chamber musician, she is a member of the Columbia String Quartet and Stoneham Trio, as well as a frequent guest artist with the Kennedy Center Chamber Players. Stewart earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. At Yale, where she was the first recipient of the Broadus Erle Memorial Scholarship, she studied violin with Broadus Erle and Syoko Aki and chamber music with Raphael Hillyer and the Tokyo Quartet. In the Washington area, Stewart has performed chamber music at the Kennedy Center's Terrace Theater, the Phillips Collection, the Corcoran Gallery, and the Library of Congress. She has performed and recorded with the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, the Eclipse Chamber Orchestra, and the Manchester String Quartet. Her several chamber music CDs include one Grammy nominee. Outside of Washington, Stewart has participated in the Grand Teton Music Festival more than ten times and performed chamber music with Joseph Silverstein at the Honolulu Academy of Arts. Currently she spends part of each summer on the violin faculty at the Sewanee Summer Music Festival. As a concerto soloist, Ms. Stewart has appeared with the Eclipse Chamber Orchestra, the New Jersey Symphony, and the National Symphony. She plays a violin made in 1691 by the Venetian master Matteo Goffriller.

NATHANIEL WATSON, baritone, is a graduate of the Eastman School and the Yale School of Music. A Boston native, Watson has been an active performer

since 1982, performing in 15 countries. His career includes appearances throughout Canada and the US in repertoire ranging from the medieval to Jon Deak, and most everything in between. He has recently recorded Schubert's *Winterreise*, with pianist Michael McMahon, on the Leaf Music label, and has an affinity for Lieder and for Bach, appearing on recordings of both the Bach *Passions*. Other highlights include Honegger's *Jeanne d'Arc au bûcher* with Kurt Masur and the New York Philharmonic, Mahler's *Eighth* and Beethoven's *Ninth* with l'Orchestre symphonique de Québec under Yoav Talmi, as well as many engagements with San Francisco's Philharmonia Baroque Orchestra and Toronto's Tafelmusik. He was the soloist in Beethoven's *Ninth*, with the Orchestra of St. Luke's under Sir Roger Norrington, in the conductor's first concert in Carnegie Hall. While serving on the faculty of the Schulich School of Music at McGill University, Watson jumped in for an ailing student as Sid in Benjamin Britten's *Albert Herring*, 32 years after singing the role at Britten's own Aldeburgh Festival. An avid cyclist, he has ridden across the North American continent three times. After a 28-year stint residing in Montreal, Watson now lives in Rochester, NY, with his wife, violist Melissa Matson, and misses the earthly presence of his longtime teacher, Herbert Burtis.

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 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 Tan-

glewood 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)

### “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*

SHAWN OKPEBHOLO – *CryptologiE*

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MIKHAIL JOHNSON – *Ton yo han mek fashan*

ELEANOR ALBERGA – *Jamaican Medley*

ON DEAK – *The Jury (poetry by Rhina Espaillat)*

### “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.

## 21st Century Consort Board of Directors

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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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*Compiled December 2023*