



# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Aaron Berofsky, violin  
Paul Cigan, clarinet  
Lisa Emenheiser, piano  
Daniel Foster, viola  
Sarah Frisof, flute  
Ellen Hwangbo, piano  
Don Johns, percussion  
Rachel Young, cello

Aaron Percy, Audio and Video Engineering

Sunday, September 15, 2024

Pre-concert Discussion 1:30 p.m.

Concert 2:30 p.m.

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



The 21st Century Consort's 2024-2025 activities are sponsored by the Nicolae Bretan Music Foundation; the Morris & Gwendolyn Cafritz Foundation; the Amphion, Dimick, and Fuller foundations; and the Board and Friends of the 21st Century Consort. The Consort is grateful to the family of Paul Schoenfield for its support of this memorial concert.

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

## Pre-Concert Discussion

Christopher Kendall with Evan Chambers, Gretchen Schoenfield,  
and Lisa Emenheiser

## Program

### "A Portrait of Pinchas, Memorial Concert for Paul Schoenfield"

*Carolina Reveille* (2001) Paul Schoenfield

Mr. Berofsky, Ms. Hwangbo, Mr. Foster, Ms. Young

*Three Bagatelles* (2006) Paul Schoenfield

- i. Cloying
- ii. Shmatta
- iii. Roman HaTeman

Ms. Hwangbo, Ms. Frisof, Ms. Young

*The Return from "Sextet"* (1993) Paul Schoenfield

Mr. Borofsky, Mr. Cigan, Ms. Emenheiser, Ms. Frisof, Mr. Johns,  
Mr. Kendall, Ms. Young

Intermission

*Three Pieces for Piano Four Hands* (1990) Paul Schoenfield

- I. Elegy
- II. Rag
- III. Boogie

Ms. Emenheiser, Ms. Hwangbo

*Tango and Tin Pan Alley* (1990) Paul Schoenfield  
from "Four Souvenirs"

Mr. Berofsky, Ms. Emenheiser

*"Trio" for Clarinet, Violin and Piano* (1990) Paul Schoenfield

- I. Freylakh
- II. March
- III. Nigun
- IV. Kozatzke

Mr. Berofsky, Mr. Cigan, Ms. Emenheiser, Mr. Foster, Mr. Madrid,  
Ms. Regni, Ms. Shelton, Ms. Young

## Artistic Director's Note

Paul Schoenfield was one of our era's rarest and most beguiling composers, a beloved colleague and friend whose loss we are still struggling to fathom. It's an honor for the 21<sup>st</sup> Century Consort to offer this tribute to the extraordinary music he "tailored" (his cheap term) for us contemporary performers and audiences. With so much valuable Schoenfield chamber music to choose from, it's a challenge to home in on a mere program's worth. We hope this selection provides at least some compass of his singular musical legacy.

An unrepentant iconoclast who good-humoredly thumbed his nose at contemporary music orthodoxy, Paul wrote irresistible music that nevertheless challenges his performers to the max (especially the piano; he was always hardest on himself) in the way virtuoso performers love being challenged.

Paul as a person was also an iconoclast, utterly one-of-a-kind. It was possible to imagine that Paul's affability was cultivated to provide plausible deniability for a subversive sense of humor. Over dinner, he would hurriedly murmur his Hebrew blessing, then with some Kosher fare and a bit of lubrication, become increasingly fluent and funny. Some of his humor was an odd admixture of the coarse and arcane, hard to fathom even with the benefit of the invaluable "Born to Kvetch" (Michael Wex) that he kindly provided for our acculturation. A shining example of his exuberant wit that too few will experience is the composer's amazing gospel oratorio "D'vorah," a major work by any measure. These days it might be considered a little TOO iconoclastic or...appropriate—a terrible shame, as it is clearly steeped in deep appreciation for the styles it appropriates, reverently and brilliantly.

For expressive range, consider the wild ride of so many Schoenfield pieces (the *Clarinet Trio* on today's program, for example), in which the fun tips into a kind of existential peril. And the works that are not fun at all, but darkly Schoenbergian (and autobiographical), like the *Four Parables* or *Sextet*. These occupy a remote antithesis to unbuttoned, irresistible—though exquisitely crafted—romps like the *Three Country Fiddle Tunes* or *Vaudeville*. And between falls the heart-breakingly beautiful music like the middle movement of *Café Music* or the *Six British Folk Songs*.

Paul harbored an impressive menagerie of demons kept in check, one imagines, by devoted adherence to his religious orthodoxy. He strove to hide his brilliance as a pianist and composer by assiduously deflecting praise, even avoiding performances of his works when he could get away with it, to avoid public approbation. For many years, he made it hard to find or acquire his music for performance. His modesty was breathtaking and frustrating to his admirers, given his accomplishment.

In the end, really, it is the expressive range of Paul's music—as in the pieces on this program, from the exultation of *Carolina Reveille* to the heart-breaking poignance of *The Return*—that distinguishes it most of all. Granted, he was a superb craftsman; at University he was sought out to teach orchestration and species counterpoint because he was an acknowledged master of these disciplines. In his own composition, the painstaking craft undergoes a kind of alchemy, into a very human and capacious art.

Below, following his biography, you will find the composer's often characteristically self-deprecating notes for the works on the program.

– Christopher Kendall



### The Composer:

**Paul Schoenfield**, also spelled Paul Schoenfeld or Pinchas Schoenfeld, was born January 24, 1947, in Detroit, Michigan and died April 29, 2024, in Jerusalem, Israel. He was a classical composer and pianist known for combining popular, folk, and classical music forms. He began to take piano lessons at the age of six, and wrote his first composition a year later. In 1966 he appeared with Leonard Bernstein on one of the New York Philharmonic Young People's Concerts and made his Town Hall recital debut while still in his teens. Among his teachers were Julius Chajes, Ozan Marsh and Rudolf Serkin. He held a B.A. degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. After holding a teaching post in Toledo, Ohio, he lived on a kibbutz in Israel, where he taught mathematics, one of his great loves, to high school students in the evenings. Later he spent a number of years in the Minneapolis–St. Paul area as a freelance composer and

pianist, and throughout the 1990s he lived in the Israeli city of Migdal Ha'emek (near Haifa), which he considered his secondary residence after moving back to the United States.

Schoenfield was for many years an active concert pianist, performing as a soloist and with chamber groups including Music from Marlboro. With violinist Sergiu Luca he recorded the complete violin and piano works of Béla Bartók. He gave the premiere of his own piano concerto *Four Parables* with the Toledo Symphony in 1983, and Jeffrey Kahane recorded the work in 1994 with John Nelson and the New World Symphony. Critic Raymond Tuttle called the CD: "Some of the most life-affirming new music I've heard in a long time," while he characterized *Four Parables* as "wild silliness in the face of existential dread."

One of Schoenfield's most frequently performed and recorded works is his piano trio *Café Music*, which was commissioned by the Saint Paul Chamber Orchestra (SPCO) and inspired by Schoenfield's turn as house pianist at Murray's steakhouse in Minneapolis, Minnesota.

In 1994, the same year he was awarded the Cleveland Arts Prize, an evening of Schoenfield's pieces was presented at Reinberger Hall by violinist Lev Polyakin and other members of the Cleveland Orchestra with the composer at the piano. Cleveland Orchestra principal violist Robert Vernon gave the world premiere of Schoenfield's viola concerto in 1998, and made the premiere recording, released on Naxos Records in the same year. In 2008 the *Four Parables* was released on Black Box Classics with Andrew Russo and the Prague Philharmonia led by JoAnn Falletta. Also on the CD Russo plays *Four Souvenirs* with violinist James Ehnes and the piano trio *Café Music* with Ehnes and cellist Edward Arron.

Of his own creative output the composer has declared, "I don't consider myself an art-music [serious music] composer at all. The reason my works sometimes find their way into concert halls is [that] at this juncture, there aren't many folk music performers with enough technique, time or desire to perform my music. They usually write their own anyway."

Schoenfield's two-act opera, *The Merchant and the Pauper*, was commissioned by the Opera Theatre of Saint Louis and given its premiere there in 1999. Its libretto is adapted from a tale fashioned and first told in 1809 by one of the most significant personalities in Hassidic history, philosophy, and lore—Rabbi Nachman of Bratslav (1772-1811). Schoenfield's song

cycle *Camp Songs* was commissioned by Seattle's Music of Remembrance (MOR). It was a Pulitzer Prize finalist in 2003. The song cycle *Ghetto Songs*, commissioned by MOR, was recorded in 2009 by Naxos. In 2010 Schoenfield's *Sonata for Violin and Piano* was premiered at Lincoln Center with Cho-Liang Lin, violin, and Jon Kimura Parker, piano.

Schoenfield's introspective nature led him on an unconventional career which shifted gradually from performance to composition, moved between the U.S. and Israel, and embraced diverse interests in mathematics and the Talmud. "I've always found something lacking in just being a perpetrator of old music by dead composers," he confessed.

Schoenfield taught at the University of Toledo and the University of Akron and capped his career as an educator in 2021, retiring as Professor of Composition at the University of Michigan.

## Program Notes:

### *Carolina Reveille*

*Carolina Reveille* was commissioned by Jack and Linda Hoeschler as a tribute to Dick and Maryan Schall. For many years Mr. Schall was a corporate mentor to Mrs. Hoeschler and has been a longtime friend of the Hoeschler family. Discussing the content of the work, the Hoeschlers proposed a list of songs significant to the Schalls. From the list I chose "Carolina in the Morning," which seemed particularly well-suited to extended elaboration and development.

### *Three Bagatelles*

*Three Bagatelles* was jointly commissioned by the Mallarmé Chamber Players and the Keowee Chamber Music Festival. The work was begun in August of 2006 and completed the following December. Before commencing actual writing, I asked the two time-honored questions: How long would you like the piece to be? Do you have stylistic preferences? The reply was, "We would like something about ten minutes long and folk-music oriented."

While sketching I realized that the material emerging was of a somewhat marginal nature. But rather than discarding it outright, I reasoned it would save a lot of time to justify it by simply designating the piece, "Bagatelles." (bag-a-telle: an unimportant or insignificant thing; a trifle. *American Heritage Dictionary*.)

The first bagatelle, *Cloying* (overly ingratiating or sentimental. *American Heritage Dictionary*), was an attempt to imitate the folk style of a heart-throbbing ballade. It was correctly pointed out afterward that it seemed more of an attempt to imitate the style of the troupe “Winter Solstice,” whose music I had never heard.

The second bagatelle veers toward ragtime and is called *Shmatta*, the Yiddish word for “rag.” The Yiddish came from the Polish word “szmata” (also pronounced “shmatta” and also meaning “rag”), but the word has meanings in other languages as well. In Arabic it denotes being joyful in another’s misery, while in Japanese it’s an expletive that can be translated most gently as, “Oops, I messed up.”

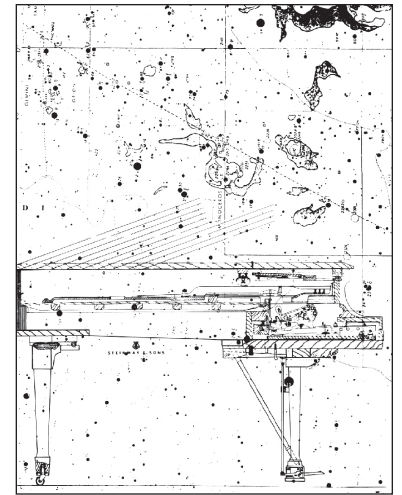
The third bagatelle, *Roman HaTeman*, is a rondo based on a song my son concocted when he was four years old. In Migdal HaEmeq, Israel, where we were living at the time, we lived down the street from a teenage Russian émigré, a juvenile delinquent named Roman D. Roman enjoyed breaking into other people’s apartments while they were away, until one night he was pummeled by a group of Chasidim who had arranged a stakeout. Here are the words of the song, transliterated and translated:

Roman Ha Teman	Roman the Yemenite (sic)
Manad b/shuk Teman	Was counting in a Yemenite marketplace
V'kol ham'as-rin	And all the prisoners
Karu lo mishugah.	Called him crazy.
Histaga yoter.	He went even crazier.
Amar lo hayom	He said, “Not today!”
Amar lo Machar	He said, “Not tomorrow!”
Karu lo mishugah	They called him crazy.
Amar, o chacham, o tipesh, o mishugah	He said, “Either wise, or stupid, or crazy.”
Tipesh umishugah...UGHHH!	Stupid and crazy...UGHHH!

### **The Return** from *Sextet*

The *Sextet*, composed in its original version during the spring and summer of 1993, reflects a certain self-indulgence on my part in that it is simply a musical transcription drawn from personal reflections. The result is perhaps more akin to a diary than an actual musical composition and of course the whole process is closer to film scoring than to genuine writing for the concert hall. The work is cast in three separate parts, but it will be obvious to the listener that all three of these co-mingle that same material and musical processes. The short final movement (The Return) merely reflects upon the first two parts and serves jointly as a summary and a farewell.

**Three Pieces for Piano Four Hands**  
*Five Days from the Life of a Manic-Depressive*, a work for piano 4-hands, was written in the fall and winter of 1984 on a commission from the Schubert Club of St. Paul Minnesota. Its premiere took place the following spring with Mrs. Thelma Hunter and the composer at the piano.



The composer remarks that the work was written during a sullen time of life. A house theft (in which the thief stole only his books), an audit from the IRS, and a period of intense cynicism regarding the validity of late 20<sup>th</sup> century concert music are but three of the examples he cited. He also adds that these were the days when stylistic concerns were at a peak, and his oft-mentioned eclecticism was born.

After the premiere of *Five Days...* one critic stated that “frenzied groping, mocking and brooding,” convey the overall tone of this work. A brief description of the last three movements of the piece (Elegy, Rag, and Boogie) is as follows:

III. This “Elegy” takes a motive from a Brahms Intermezzo and develops it to an extreme of self-indulgence that Brahms would never have dreamed of.

IV. “From a ‘Bintel Brief’”; “Bingel Brief” (\*Yiddish for “bundle of letters”) was the name of an early 20<sup>th</sup> century advice column from the *Jewish Daily Forward*, a Yiddish language newspaper. The newly arrived immigrants were often bewildered by life in the new country and here they would turn to seek solace and counsel. This particular movement describes a mother’s woe when she learns that her son is dating a non-Jewish woman.

V. “Boogie”: After a brief introduction there follows a movement emulating the 1930s Harlem-stride contest pieces. It’s a non-stop *perpetuo moto* with blatant references to Beethoven and Klezmer.

### ***Tango and Tin Pan Alley*** from *Four Souvenirs*

*Four Souvenirs* was commissioned by the Soviet émigré Lev Polyakin. Although a classical violinist by training, Lev has had a proclivity for jazz since coming to this country. In addition to having been a member of the Cleveland Orchestra, he performed frequently at Cleveland's jazz clubs.

Specifically, he asked for some short pieces that could be played at "Night Town", a local jazz spot that specializes in bringing old jazz styles to the fore. Thus these pieces are in fact actual souvenirs, music that one could hear during the great radio days of the 1920s.

### ***Trio for Clarinet, Violin and Piano***

In 1986 clarinetist David Schifrin asked me to write a chamber work for violin, clarinet and piano, but it was not until the summer of 1990 that I was able to begin the project. In addition to the primary goal of composing a work for David, the Trio realizes a long-standing desire to create entertaining music that could be played at Hassidic gatherings as well as in the concert hall. The opening movement, "Freylakh," is a joyous dance that is almost frenetic in the intensity of its merry making. The 'March' is bizarre and somewhat diabolical in nature, and the "Nigun" is a slow movement of introspection. The work closes with a lively "Kozatzke" (Cossack Dance).

Each of the movements is based partly on an East European Hassidic melody. The exact source of many of these Hassidic melodies is unknown. Frequently they were composed by the Tzakikim of the 18<sup>th</sup> and 19<sup>th</sup> centuries, but, as often as not, they appear to have been borrowed from regional folk songs, Cossack dances, and military marches. In their Hassidic versions, however, the melodies and text were completely reworked, since the borrowed tunes, which originated in a completely different milieu, could not satisfactorily express the Hassidic ideal that regarded the exuberant expression of joy as a religious duty.

## **Artist Bios**

AARON BEROFSKY, violin, has toured extensively throughout the United States and abroad, gaining wide recognition as a soloist and chamber musician. As soloist, he has performed with orchestras in the United States, Germany, Italy, Spain, Korea and Canada. Mr. Berofsky was the first violinist of the Chester String Quartet for fifteen years. The quartet was in residence at both the University of Michigan and at Indiana University South Bend. Mr. Berofsky is Professor of Violin at the University of Michigan and Chair of Strings at the Chautauqua School of Music, and he was a visiting Professor at the Hochschule für Musik in Detmold, Germany. He has performed with the acclaimed chamber orchestra Tafelmusik on period instruments and has recorded with them for the Sony label. He runs University of Michigan's Baroque Chamber Orchestra along with harpsichordist Joseph Gascho. He has also worked with many leading composers of the twentieth and twenty-first centuries, performing, commissioning and recording music by John Cage, William Bolcom, Zhou Long, Michael Daugherty, Aaron Jay Kernis, Paul Schoenfield, Morton Subotnick, Paul Fetler and Bright Sheng. Mr. Berofsky's recordings can be found on the Sony, Naxos, New Albion, ECM, Audio Ideas, Blue Griffin, Equilibrium and Chesky labels, and he was soloist on the debut recording of Paul Fetler's Violin Concerto No. 2, performed with the Ann Arbor Symphony for the Naxos label. His recording of the complete Beethoven sonatas with pianist Phillip Bush has been met with great acclaim. Aaron Berofsky is currently Professor of Music at the University of Michigan School of Music, Theatre & Dance, and concertmaster of the Ann Arbor Symphony.

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 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 and the Consort by Dorothy Marschak. 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 "Winnsboro 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.

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.

SARAH FRISOF, 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.

ELLEN HWANGBO, pianist, enjoys a multifaceted career as a performer, teacher, and arts administrator. A top-prize winner of the Music Teachers National Association's National Young Artist Competition in 2006, she has performed to great acclaim across Asia, Europe, and North America, including recent performances at the Kennedy Center, Carnegie Hall, and Lincoln Center. As a spirited chamber musician, Ellen has devoted a substantial portion of her career to the collaborative sphere. She has appeared at the Music@Menlo, Yellow Barn, Lake Champlain, Peasmarsh, Chautauqua, Sarasota, and Aspen music festivals, as well as Pianofest and the Banff Centre. Ellen's performances have been broadcast on several radio stations including VPR Classical and WRCJ Detroit. Ellen has been highly engaged in the new music world, collaborating with many composers and making both new solo and chamber works a standard part of her repertoire. She has worked directly with composers David Ludwig, William Bolcom, Stefano Gervasoni, Jörg Widmann, and Brett Dean on many of their works, including several world premieres and recordings. Ellen began her piano studies with Peter Cooper and continued with Logan Skelton at the University of Michigan, graduating summa cum laude. She received her Master of Music and Doctor of Musical Arts degrees from SUNY Stony Brook, where she studied under luminary pedagogue Gilbert Kalish. In addition to her performing and academic careers, Ellen has extensive experience as an arts administrator and

teacher. She currently serves as Artistic Director of Constellations Chamber Concerts, a D.C.-based concert series that she founded in 2019.

DON JOHNS, percussion, is an in-demand percussion performer and educator in the Baltimore/Washington Metropolitan area. He is a regular substitute musician with the Baltimore Symphony Orchestra and the Richmond Symphony Orchestra. Dr. Johns is also Principal Timpanist of the Apollo Orchestra in Washington, D.C.. In addition, he is the lead percussionist for Soulful Symphony (Columbia, MD). Moreover, Dr. Johns is a proud member of both the Gateways Festival Orchestra (Rochester, NY) and the Colour of Music Festival Orchestra (Charleston, SC)—two groundbreaking groups that spotlight professional black classical musicians. Along with orchestral work, Dr. Johns has played drum set and percussion for music productions at the Kennedy Center (DC), Hollywood Bowl (LA), Brooklyn Academy of Music (NY), Moore Theatre (Seattle, WA), and many area theaters. He also plays drum set and timpani for several Washington D.C. churches, is the Adjunct Professor of Percussion at Bowie State University, and Percussion Director at Northwestern High School in Hyattsville, MD. Dr. Johns was the percussion coach for the D.C. Youth Orchestra Program, taught band and orchestra in both Prince George's County Public Schools and at KIPP D.C. In May 2022, Dr. Johns completed a Doctor of Musical Arts Degree in Percussion Performance at Shenandoah Conservatory in Winchester, Virginia, and has a Master of Music and Bachelor of Music degree from the University of Maryland. In addition, Dr. Johns has served on the music grant reviewing panels for the Washington D.C., State of Maryland, and Prince George's County Arts and Humanities Councils.

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 co-director 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.



## 21st Century Consort Board of Directors

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## Future 21st Century Consort concerts

All concerts are at the Ring Auditorium of the Hirshhorn Museum and Sculpture Garden, with pre-concert discussions at 4:00pm and concerts at 5:00pm (Programs subject to change)

### **“Above and Beyond”** ■ NOVEMBER 16, 2024

Smithsonian/NASA Chandra Observatory anniversary celebration. Art and music that relates to things overhead, from atmospheric avifauna to the distant reaches of outer space.

TREVOR WESTON	<i>A.N.S. (A New Sound)</i>
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JUHI BANSAL	<i>Trail of Stars</i>
DONALD CROCKETT	<i>Celestial Mechanics</i>
***	
SOPHIE KASTNER	<i>Where Parallel Lines Converge</i>
LISA BIELAWA	<i>Fictional Migrations</i>
JOSEPH SCHWANTNER	<i>Sparrows</i>

### **“Igor and Coco”** ■ FEBRUARY 1, 2025

A program designed around a new Scott Wheeler work based on the words of Coco Chanel, noting the feminist icon's ties to Picasso and Stravinsky and including the piano four-hands version of that composer's revolutionary Rite of Spring.

LILI BOULANGER	<i>D'un matin de printemps</i>
IGOR STRAVINSKY	<i>Le sacra du printemps</i>
***	
MIKHAIL JOHNSON	<i>Ton Yo Han Mek Fashion</i>
SCOTT WHEELER	<i>A Woman of Her Time: Coco Chanel Sings</i> (World Premiere)

### **“Art becomes Music becomes Art”** ■ MARCH 8, 2025

Music inspired by specific artists in the Hirshhorn collection including Georgia O'Keeffe, Jackson Pollack, Joseph Cornell and others, with an early 20th-Century masterpiece by a composer equally esteemed as a painter: Arnold Schoenberg.

BOBBY G	<i>Intuitive Geometry</i>
HELEN GRIME	<i>Aviary Sketches</i>
AUGUSTA READ THOMAS	<i>Klee Musings</i>
***	
JENNIFER HIGDON	<i>American Canvas</i>
SCHOENBERG	<i>Chamber Symphony</i>

### **“Child's Play”** ■ APRIL 12, 2025

A program about music and art intent on recapturing childhood's vision of the world, including a world premiere by composer Jon Deak, and featuring works by young composers from our “Mighty Young Composers” initiative. “It takes a long time to grow young” – Picasso

LUCIANO BERIO	<i>Sequenza</i>
JURI SEO	<i>Toy Store</i>
***	
NINA C. YOUNG	<i>Tet-a-tete</i>
JON DEAK	<i>Greta the Fearless (World Premiere)</i>

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

Anonymous	Stephen Jaffe	Boyd Sarratt &
James F. Bleakley Jr &	Celeste Kearney	Lisa Emenheiser
Alyce Rideout	Christopher Kendall &	Morris Shapiro
Linda Lovas Hoeschler	Susan Schilperoort	Lynn Schoenfield
Blyberg	Karl K. & Carrol Benner	Bob & Carol Schwartz
Peter Blyberg	Kindel	Lucy Shelton
Nancy Brucks &	Jeanne Krohn	David & Sylvia Silver
Clinton Wolcott	Ian Lake	Stephen Spector &
Marie & Joseph Canny	Herald & Nancy	Margaret Saunders
Shirley Cherkasky	Kingsbury Leuba	Sue Standing
Terri & Paul Cigan	Mattias Lundberg	James Stern &
Laurel Cullen	Heidi Lynch	Audrey Andrist
Christine Curatolo	Charles Lynch	Mary Stevens
Jon Deak	David Malakoff &	Leslie Taylor
John Driscoll	Amy Young	William W. & Sue Taylor
Pauline Emenheiser	Dorothy Marschak	Suzanne Thouvenelle &
William & Nancy Foster	Clemmer Montague	Dennis Deloria
Rosalie Froom	Cecily Orenstein Morse	Tom & Liz Wehr
Roopali Garb	Charles G. Myers	Laura Willumsen
Eliza Garth	Timothy O'Neil	Clinton Wolcott &
Janet & Christopher	Victoria O'Reilly	Nancy Brucks
Griffen	Lambert & Jan Orkis	Wendel Yale &
Michael Hamilton &	Geraldine Ostrove	Louise Seirmarco
Myung Nam	Vivienne Patton	Diana Hartwick Young
Marc Hoffman	Janet Peachey	Rachel Young
	Katherine Pruitt &	Huchen Zhang
	Tom Swift	

Compiled September 2024

