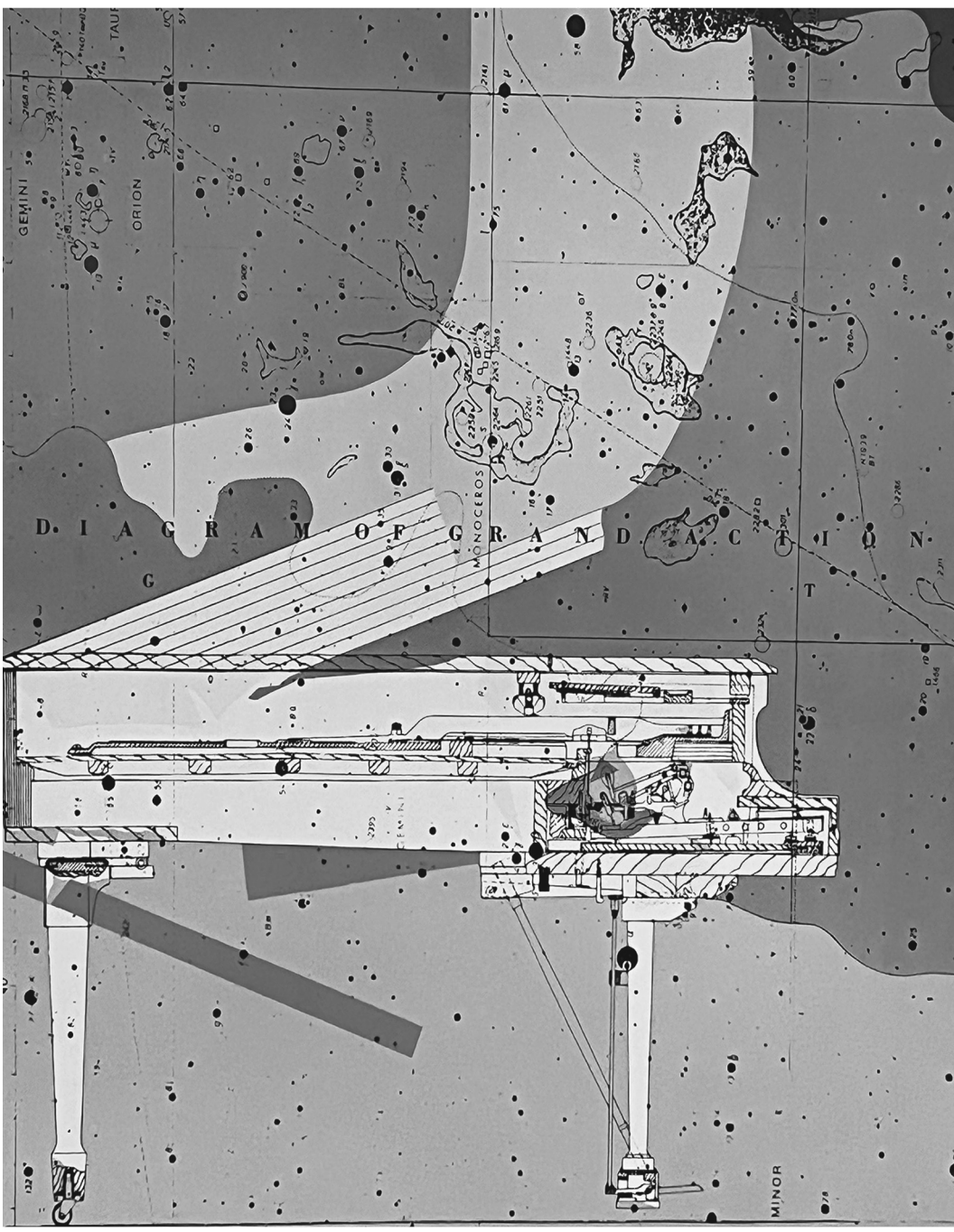


20TH 21ST CENTURY CONSORT 50TH SEASON



HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SATURDAY, FEBRUARY 1, 2025

The Hirshhorn Museum and Sculpture Garden
presents
21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager

Audrey Andrist, piano
Richard Barber, double bass
Paul Cigan, clarinet
Lisa Emenheiser, piano
Lee Hinkle, percussion
Katherine Lerner Lee, soprano
Irina Muresanu, violin
Doug O'Connor, saxophone
Scott Wheeler, conductor
Evan Williams, trombone
Rachel Young, cello

H. Paul Moon, Video Projection
Mark Huffman, Recording Engineer
Kari Manzo, Stage Manager

Saturday, February 1, 2025

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

**Hirshhorn Museum and Sculpture Garden
Independence Avenue & 7th St. SW, Washington, DC**



The 21st Century Consort's 2024-2025 activities are sponsored by The Morris & Gwendolyn Cafritz Foundation, the Nicolae Bretan Music Foundation, The Amphion Foundation, and The Dimick Foundation. We are also grateful for the support of the Board and Friends of the 21st Century Consort.

www.21consort.org

Pre-Concert Discussion
with Christopher Kendall, Mikhail Johnson and Scott Wheeler

Program
“Igor and Coco”

Ton yo han mek fashon (2020-21) Mikhail Johnson
Mr. Cigan, Mr. Lee

A Woman of Her Time: Coco Chanel Sings (Premiere) Scott Wheeler
Mr. Barber, Ms. Emenheiser, Mr. Hinkle, Ms. Lee, Ms. Muresanu,
Mr. O'Connor, Mr. Wheeler, Mr. Williams, Ms. Young

Intermission

D'un matin de printemps (1917) Lili Boulanger
Ms. Emenheiser, Ms. Muresanu

The Rite of Spring (1912) Igor Stravinsky

Part One: The Adoration of the Earth

Introduction (Lento)

The Augers of Spring: Dances of the Young Girls (Tempo giusto)

Mock Abduction (Presto)

Spring Round Dances (Tranquillo; Sostenuto e pesante; Vivo; Tranquillo)

Games of the Rival Tribes (Molto allegro)

Procession of the Wise Elder

The Wise Elder; Dance of the Earth (Lento; Prestissimo)

Part Two: The Sacrifice

Introduction (Largo)

Mystical Circles of the Young Girls (Andante con moto)

Glorification of the Chosen Victim (Vivo)

Summoning of the Ancestors

Ritual of the Ancestors (Lento)

Sacrificial Dance (The Chosen Victim)

Ms. Adrist, Ms. Emenheiser

Program Notes

“Revolutions” is the first word in the title of the Hirshhorn’s 50th anniversary exhibition, which features work from the Museum’s unparalleled collection and covers the tumultuous period in art from 1860–1960. Planning a season to celebrate the 50th anniversary, there was one work that simply had to be heard: Stravinsky’s earth-shattering “Rite of Spring,” composed at almost the exact midpoint of the exhibition’s 100-year span. It is the period’s inevitable act of artistic revolution. Its composition presaged by only a year—in retrospect almost seemed to cause—the collapse of the world order with world wars, the advent of modernism, and the mid-century revolution of fascism. Noting resonances bouncing between those times and these, the curators of the exhibition (and of this evening’s program) might be forgiven for wondering if we are in another such period of collapse and revolution.

The painter Pablo Picasso holds a place at the center of modernism in the visual arts (compassed by “Revolutions”); for music during the same period, Stravinsky claims the parallel place. And, in fact, Picasso worked with Stravinsky—and they both shared Coco Chanel’s milieu. All three (plus Lili Boulanger) were prominent players in the Parisian period that incubated the modernist revolution.

In programming Stravinsky’s “Rite” with composer Scott Wheeler’s premiere of his cabaret song cycle (inventively based on the words and thoughts of Coco Chanel), we have a study in contrasts between the essential lyricism of Scott’s cabaret style, and how music critic Alex Ross described Stravinsky having “proceeded to pulverize [traditional Russian folks tunes] into motivic bits, pile them up in layers, and reassemble them in cubistic collages....”

The complementary pair of works on the program, also a century apart, represent another antithesis: Lili Boulanger, a lyrical, rather wistful voice from a century before Mikhail Johnson’s reworking of traditional Jamaican elements in a fortuitous, virtuoso mash-up of “fashion” and dark times.

– Christopher Kendall

Ton yo han mek fashan

Mikhail Johnson

Mikhail Johnson (1989-), born in the rural hills of Maroon Town in the parish of St. James, Jamaica, is one of the country’s most promising pianists and composers. He was winner of the Jamaica Symphony Orchestra Concerto Competition for Young Musicians Senior Division in 2009, and, in the same year, won the piano section of the Jamaica Music Teachers’ Association Music Competition. He has won numerous gold medals and national awards in the Jamaica Cultural Development Commission (JCDC) Festival of the Performing Arts, and he was also a finalist in the 2017 American Prize Music Competition for Piano (collegiate division). In 2021 he was two-time First Prize winner of the Charleston International Music Competition and the first Jamaican to enter the competition.

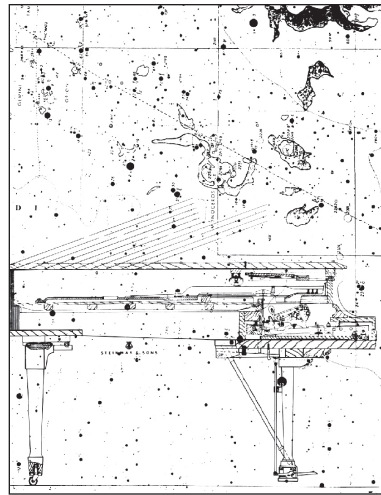
Deemed by Spoleto Festival USA as “a composer who invites us to consider and reframe our sonic sensibilities,” Johnson’s compositional style merges traditional European classical music and the avant-garde with traditional Jamaican cultural idiosyncrasies.

Johnson’s music has been performed by the Cleveland Chamber Symphony, The Cantus Ensemble in London, The North/South Consonance Ensemble, The Concordia Ensemble of the University of Notre Dame, the 21st Century Consort, and The Northwest Sinfonietta. His work has also been performed by artists such as Departure Duo, fivebyfive, Verdant Vibes, and Transient Canvas, and at events such as the International Clarinet Association Clarinetfest. In 2022 Johnson made his Spoleto Festival USA debut with his composition *Evil’s Peak*, to critical acclaim.

Johnson has received commissions from the University of North Carolina (Greensboro), Bowling Green State University, and Texas Tech University, and music organizations such as the National Association of Teachers of Singing (NATS), the Cincinnati Song Initiative (CSI), the Brooklyn Art Song Society, and Seattle Opera. He was winner of the 2016 NEOSonicFest Young and Emerging Composers Composition, 2019 Composer-in-Residence at the University of Notre-Dame, 2020 Transient Canvas Composition Fellowship, 2021-2022 National Association of Teachers of Singing NATS Mentorship Program for Composers, 2022 Alea Publishing & Recording Dolphy Prize, and the 2022-2023 Virginia Center for the Creative Arts (VCCA) Composer Residency Fellowship. He was selected as the composer for the 2022-2023 Seattle Opera Jane Lang Davis Creation Lab for a new chamber opera.

The composer writes:

This piece is inspired by two instruments found in the Jamaican Mento Band. The first is the rumba box or in other countries called the marimbula. It is like a large thumb piano, and it provides the “bassline” of the band. This instrument has only five to six fixed pitches tuned like a scale, so the bass is implied as it will not always be in tune with the other instruments. It, however, adds great rhythmic effect. The second instrument is the clarinet.



Although a familiar Western instrument, in this context the sounds produced are very bold, honky, reedy, earthy, unrefined, as the instrumentalists are self-taught. Nevertheless, they produce highly virtuosic improvisatory themes, or improvisations on folk songs, full of character and life congruent to the moment in which this mento music is being played.

The marimba mimics the rumba box very well, and the bass clarinet is already of the clarinet family. The advantage of these two instruments lie in their extended upper/ lower ranges, making it possible to play with the dynamic of their interaction. Starting from the traditional role of melody-accompaniment, I reverse, warp, or even abandon these roles so these instruments can even represent other instruments found in the mento band (i.e. the guitar, banjo, or drums). The result is somewhat a set of variations on the theme of a two-man band.

The title *Ton yo han mek fashan* (literally translated: turn your hand [and] make fashion) is a proverb with two meanings: To make of what could be deemed useless, fashionable. It also means to make the most of an unfortunate situation. I originally wrote the piece making the most of two instruments to create elements of a full mento band. Ironically, this piece was written in the year that endured a global pandemic, in which I was creatively paralyzed for eight months. Now, I had to make use of an unfortunate situation (the pandemic), break through my darkest times, and create a work that I always wanted to be highly optimistic and full of joy.

A Woman of Her Time: Coco Chanel Sings Scott Wheeler

Composer Scott Wheeler's operas have been commissioned by the Metropolitan Opera, Washington National Opera, the Guggenheim Foundation, and White Snake Projects. His music has been performed by violinist Gil Shaham, conductor Kent Nagano, and singers Renee Fleming, Sanford Sylvan, and Susanna Phillips.

Mr. Wheeler has appeared as conductor in New York, Berlin, Boston, and on several recordings, often with the Boston-based ensemble Dinosaur Annex, which he co-founded and directed for many years. He has also conducted many productions of opera and musical theatre works and has appeared as a pianist in a wide repertoire of classical, jazz, and cabaret.

Scott Wheeler studied at Amherst College, New England Conservatory, and Brandeis. His principal teachers were Lewis Spratlan, Arthur Berger, and Virgil Thomson, along with studies at Dartington with Peter Maxwell Davies and Tanglewood with Olivier Messiaen. His many awards include the National Endowment for the Arts, the Koussevitzky Foundation, the American Academy of Arts and Letters, the Chamber Music Society of Lincoln Center, Yaddo, the MacDowell Colony, the Bogliasco Foundation, the American Academy in Berlin, and the Classical Recording Foundation. He is Senior Distinguished Artist-in-Residence at Emerson College in Boston, where he teaches musical theatre and songwriting.

The composer writes:

A Woman of Her Time: Coco Chanel Sings was commissioned by Linda Lovas Hoeschler and Peter Blyberg for the 21st Century Consort, Christopher Kendall director. Much of this piece, music and text, were written at the composer's residency at Copland House. The composer is deeply grateful for their generosity. Many thanks also to Cecily and Alan Morse for support of the workshop and production of this work.

D'un matin de printemps

Lili Boulanger

Born on 21 August 1893, Marie-Juliette Olga 'Lili' Boulanger was a bright star in early 20th century music and the arts. A promising talent from a very early age, Boulanger was a multi-instrumentalist and pioneering composer who shared her musical genius with the world right up to her untimely death in 1918, at just 24 years old.

Lili Boulanger was born to a prodigious family of musicians, and was just two years old when she began to be noticed for her musical prowess. Before the age of five she was accompanying her older sister, Nadia, to lessons at the Paris Conservatoire. Later she would attend independently, taking classes in music theory and the organ. Boulanger also played piano, violin, cello, and harp, as well as singing. In 1912, Lili Boulanger entered the Prix de Rome—the most prestigious honor for artists at the time. Her entry was ill-fated, however; Boulanger collapsed from illness during her performance, and was unable to complete her entry. Not easily discouraged, Boulanger attempted once more in 1913, then aged 19, and won. Her victory made her the first woman to win the Prix de Rome.

A prolific composer and diligent worker, Boulanger continued writing music even on her sickbed. Her final piece, a haunting and evocative ‘*Pie Jesu*’, was completed in her 24th year in 1918. She died from intestinal tuberculosis which arose from her life-long health complications. Boulanger was buried in the Cemetery of Montmartre, where she was joined by her sister, Nadia, in 1979, as well as both of their parents.

About the work:

Written in the final year of her life, 1918, Lili Boulanger’s *D’un matin de printemps* is a lyrical tone poem for violin and piano (later arranged with orchestral accompaniment), conveying the pleasure and promise of a spring morning, a conception and musical style that could not be in starker contrast to Igor Stravinsky’s primitivist realization of *Le sacre du printemps*.

The Rite of Spring

Igor Stravinsky

The creative career of Igor Stravinsky (b. 1882, d. 1971) covered a span of over sixty years. All the styles and experiments of the twentieth century pass in review when we consider his music. Born near St. Petersburg, the son of a famous opera singer, Stravinsky grew up in a musical atmosphere; he was nineteen before he began the serious study of music, however, and twenty-five before he went to Rimsky-Korsakov for regular lessons. By 1909 several of his compositions had been performed. He began his association with the impresario Sergey Diaghilev, which resulted in a number of ballets, and Stravinsky’s international career was launched. He had left Russia before World War I and spent the war years in Switzerland. When the Russian revolution made his return to his homeland impossible, he settled in France from 1920 to 1939. At the outbreak of World War II he moved to California, becoming an American

citizen in 1945. In 1969, he moved to New York where he lived his last years at the Essex House. The composer died at the age of 88 in New York City and was buried in Venice on the cemetery island of San Michele. His grave is close to the tomb of his long-time collaborator Sergei Diaghilev. Stravinsky’s professional life had encompassed most of the 20th century, including many of its modern classical music styles, and he profoundly influenced composers both during and after his lifetime.

About the work:

The painter and set designer Nicholas Roerich shared ideas for a new ballet with Stravinsky in 1910, the composer describing a fleeting vision of a pagan ritual in which a young girl dances herself to death in the presence of the sages to propitiate Spring. The work was and is considered revolutionary; its impact on the history of music in the 20th century is incalculable.

The work was begun in 1911 at the composer’s home in Ukraine, and completed in 1912. A few weeks after its completion, dance rehearsals began, rehearsed with a piano. Stravinsky and Debussy played the work in 1912, and it is known that the four-handed version was written down before the orchestration was completed in 1913. In fact, the first published version was for piano-four hands; the orchestrated version had to wait an additional eight years for publication.

Artist Bios

Hailed as a “stunning pianist with incredible dexterity,” Canadian pianist AUDREY ANDRIST has thrilled audiences from North America to Japan, China, and Germany with her “passionate abandon” and “great intelligence.” Ms. Andrist grew up on a farm in Saskatchewan, and while in high school traveled three hours one-way for lessons with William Moore, himself a former student of Cécile Genhart and Rosina Lhévinne. She completed Masters and Doctoral degrees at the Juilliard School with Herbert Stessin, and won first prizes at the Mozart International, San Antonio International, Eckhardt-Gramatté, and Juilliard Concerto Competitions. She is a member of the Stern/Andrist Duo with her husband, violinist James Stern; Strata, with her husband and Nathan Williams, clarinet; and the Andrist-Stern-Honigberg Trio with cellist Steve Honigberg. She is the principal pianist of ROCO (River Oaks Chamber Orchestra in Houston, Texas) and PostClassical Ensemble in Washington, DC. With the CBC Vancouver Orchestra and maestro Mario Bernardi, she presented the world premiere of Andrew MacDonald’s *Piano Concerto*, composed especially for her. In her modern music adventures, Ms. Andrist has played synthesizer, harmonium, celesta, melodica, paper accordion, mbira, tack piano, bass drum, and slide whistle! She and her ensembles regularly play music by young student composers, working with them to hone their craft. Ms. Andrist lives in the Washington, DC area, where she teaches at the Washington Conservatory and the University of Maryland Baltimore County. In her spare time, she is an enthusiastic cook and hockey fan.

Assistant Principal Bassist RICHARD BARBER 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 18. 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, 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 with the 21st Century Consort, the Eclipse Chamber Orchestra, and the Grand Teton Music Festival Orchestra. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

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 recordings with those ensembles on the Dorian, Bridge, and Naxos labels. Mr. Cigan has premiered several new works with the 21st Century Consort including Donald Crockett’s *Dance Concerto* and Stephen Jaffe’s *Washington Trio*. Prior to his work with the NSO, Mr. Cigan held principal posts with the San Antonio Symphony, Colorado Symphony, and Virginia Symphony. 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 Music Festival, the Grand Teton Music Festival, and returning as coach with 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.

DR. LEE HINKLE’s percussion playing has been called “rock-steady” by the *Washington Post* and “superb” by *Percussive Notes*. He has served as the principal percussionist with the 21st Century Consort since 2012 and he made his Carnegie Hall solo debut in 2014 as a concerto soloist. Hinkle’s 2024 solo album, *Modern American Percussion Concerti*, was released internationally on

Ravello Records. Reviewing this seven-year long project, which involved hundreds of collaborators, *Gramophone Magazine* proclaimed, “Hinkle’s mastery of each instrument is never in doubt” and *textura* remarked, “*Modern American Percussion Concerti* impresses as both a remarkable musical statement and logistical achievement . . . Hinkle excels in every context and to his credit achieves a fine balance between abandon and control . . .” Hinkle’s notable performances have included the National Symphony, Columbus Symphony, and American Institute for Musical Studies Orchestra (Graz, Austria) as well as national US tours with Bebe Neuwirth and Bernadette Peters. He has performed as a soloist at three Percussive Arts Society International Conventions and is an active commissioner and curator of contemporary music for percussion. From 2009 to 2021, Hinkle served on the percussion faculty at the University of Maryland. In August 2021, he was appointed Assistant Professor of Percussion at Penn State University. His service work has included work for the Percussive Arts Society’s Education Committee (2022-present), New Music/Research Committee (2016-22), Percussion Ensemble Committee (2013-16), and as President of the MD/DE Chapter of the Percussive Arts Society (2014-21), among other activities. Hinkle is a Yamaha Performing Artist and endorses Remo, Innovative Percussion, Grover Pro Percussion, and Zildjian Cymbals. To learn more, visit <https://www.leehinkle.com>.

CHRISTOPHER KENDALL is artistic director and conductor of the 21st Century Consort, celebrating its 50th season in 2024-2025 as ensemble-in-residence at the Smithsonian’s Hirshhorn Museum and Sculpture Garden. He is professor emeritus at the University of Michigan School of Music, Theatre & Dance, where, as the School’s dean from 2005 to 2015, he was responsible for hiring a diverse and outstanding faculty, for a campaign that significantly increased the School’s endowment and renovated and expanded 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 leadership of 21st Century Consort for five decades, 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 international collaborations with actor Sir Derek Jacobi. Kendall was associate conductor of the Seattle Symphony from 1987 to 1992, where he led the orchestra in subscription, chamber and educational concerts, and from 1993 to 1996 was director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. Director of the University of Maryland School of Music from 1996 to 2005 during which he led its move to the Clarice Smith Center for the Performing Arts, he 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 enjoys a diverse career performing opera, art song, chamber, and contemporary music. This season she is thrilled to return to the 21st Century Consort for a second season to premiere works by Scott Wheeler and Jon Deak. She will also present a song program with flutist Clare Hoffman and pianist Ji Na Kim and, in May, appears with Opera Essentia in performances of Handel’s *Radamisto* across NYC. An avid recitalist, Katherine presented numerous song programs in the 2024-2025 season across New York State and with the Cincinnati Song Initiative. In 2023, she gave her debut European recital in Arezzo, Italy and performed Olivier Messiaen’s *Poèmes pour Mi* with The Orchestra Now at Symphony Space. Katherine enjoys collaborating with composers both young and established and has tackled landmark works of the 20th century. She can be heard on the upcoming releases of Tim Mukherjee’s song cycle *So Ist Mein Herz* and Susan Botti’s *River Spirits*. She has workshopped and premiered operas including JL Marlor’s *The Final Veil* and Zachary Seman’s *Submission*, and first appeared with the 21st Century Consort in 2023 for the premiere of Jon Deak’s *Ingmar and the Bear*. Katherine’s concert repertoire includes works of Andriessen, Crumb, Birtwistle, Kurtag, Saariaho, and Berio. Katherine holds a Bachelors in Voice and French from Oberlin College and Conservatory and a Masters in Voice from Bard College Conservatory. She currently serves on the voice faculty at the University of Mount Saint Vincent and Concordia Conservatory. More information at 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 was also 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 worked 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 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 Barge-music, 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.

Saxophonist DR. DOUG O’CONNOR is passionate about sharing music that challenges audiences to explore, connect, and grow. His performances push the athletic limits of the saxophone and feature music from all eras and in many styles, including classical, contemporary, jazz, and electronic music. He strives to champion new works, present adventurous and innovative chamber music, perform with an improvisatory command of music from Bach to Coltrane, and connect music with technology in live performance. In 2023, Dr. O’Connor joined the faculty of the Peabody Institute of the Johns Hopkins University as Assistant Professor of Saxophone, as well as the board of 21st Century Consort, a D.C. 501(c)(3) nonprofit organization in its 50th year of creating and presenting new music to the community. O’Connor honed his artistic mission while performing on the Astral Artists roster from 2003 to 2013 and completing his training at the Eastman School of Music, where he earned his MM and DMA degrees in 2008 and 2012, and eventually went on to serve as Adjunct Assistant Professor of Saxophone in the fall of 2017. In addition, he served as Associate Lecturer of Saxophone at the University of Wisconsin in Eau Claire, as a saxophonist with the United States Naval Academy Band, and since 2016 as a saxophonist with the United States Army Band “Pershing’s Own.” He is proud to be a co-founder of the Global Premiere Consortium Commissioning Project, an online platform for instigating the composition, dissemination, and performance of new music worldwide, and the alto saxophonist with the acclaimed chamber ensemble Project Fusion Saxophone Quartet.

EVAN WILLIAMS is a Georgia native and joined the National Symphony Orchestra in September of 2024. Prior to playing with the National Symphony Orchestra, Evan served as Principal Trombone for Richmond Symphony for

five seasons. In addition, Evan has also played with other orchestras including the Atlanta Symphony, San Antonio Symphony, and Seattle Symphony. Dr. Williams received his BM from Columbus State University and both a Master’s and a Doctorate from the University of Texas at Austin. In 2019, he was invited to finals for the International Trombone Festival and was named winner of the ITF Alto Trombone Competition, Frank Smith Solo Competition, and the Lewis Van Haney Excerpt Competition. Evan was also named winner of the Steven Zellmer Orchestral Trombone Competition in 2019.

A National Symphony cellist since 1998, RACHEL YOUNG brings a diverse musical background to her work, ranging from an avid engagement in chamber music to a strong interest in new music. She joins NSO colleagues as a member of the Last Stand Quartet and the 21st Century Consort. Prior to joining the Symphony, Ms. Young served as principal cellist of the Kennedy Center Opera House Orchestra. An enthusiastic chamber musician, she has appeared with the the Fortas Chamber Music Series and Mason Bates’ KC Jukebox at the John F. Kennedy Center, Smithsonian Chamber Music Society, Jackson Hole Chamber Music, Garth Newel Music Center, the Odeon Chamber Series, the Strathmore Mansion, the White House, and the American Embassy in Madrid, as well as on radio stations WGMS, WETA, and WGBH. Her discography includes performances with the 21st Century Consort and the Smithsonian Chamber Players. Young has also enjoyed occasional forays into new arenas, collaborating with the Paul Taylor Dance Company, movie producer Bill McKenna, songwriter Randy Barrett, and saxophonist Al Regni. Ms. Young was born and raised in Washington, DC. She began studying music at the age of 4, and quickly knew she wanted to become a cellist. In high school, Young trained in the NSO’s Youth Fellowship Program, studying with principal cellist David Hardy. She went on to play with the Contemporary Music Ensemble at the Peabody Institute and found the challenge and discovery of performing contemporary music incredibly rewarding. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master’s degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young is a teaching artist with the National Symphony Orchestra’s Youth Fellowship and SMI programs as well as a chamber coach for the Maryland Classic Youth Orchestra. She serves on the boards of the Kindler Cello Society and the 21st Century Consort. She resides just outside of Washington with her husband, bassist Anthony Manzo, their 2 children, 3 basses, 3 cellos and 3 cats. She often commutes to work on her bike.

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Future 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)

“Art Becomes Music Becomes Art” ■ MARCH 8, 2025

Music inspired by specific artists in the Hirshhorn collection including Georgia O’Keeffe, Jackson Pollack, and others, with an early 20th-Century masterpiece by a composer equally esteemed as a painter: Arnold Schoenberg. The program is dedicated to the Schoenberg Archives, recently lost to the Los Angeles fires.

HELEN GRIME

Aviary Sketches

LISA BIELAWA

Gargoyles

JENNIFER HIGDON

American Canvas

BOBBY GE

Intuitive Geometry

SARAH GIBSON

You Are Still Here

ARNOLD SCHOENBERG

Chamber Symphony Opus 9 (Webern)

“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

Sequenza

JURI SEO

Toy Store

NINA C. YOUNG

Tet-a-tete

JON DEAK

Greta the Fearless (World Premiere)

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

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

Compiled January 2025

