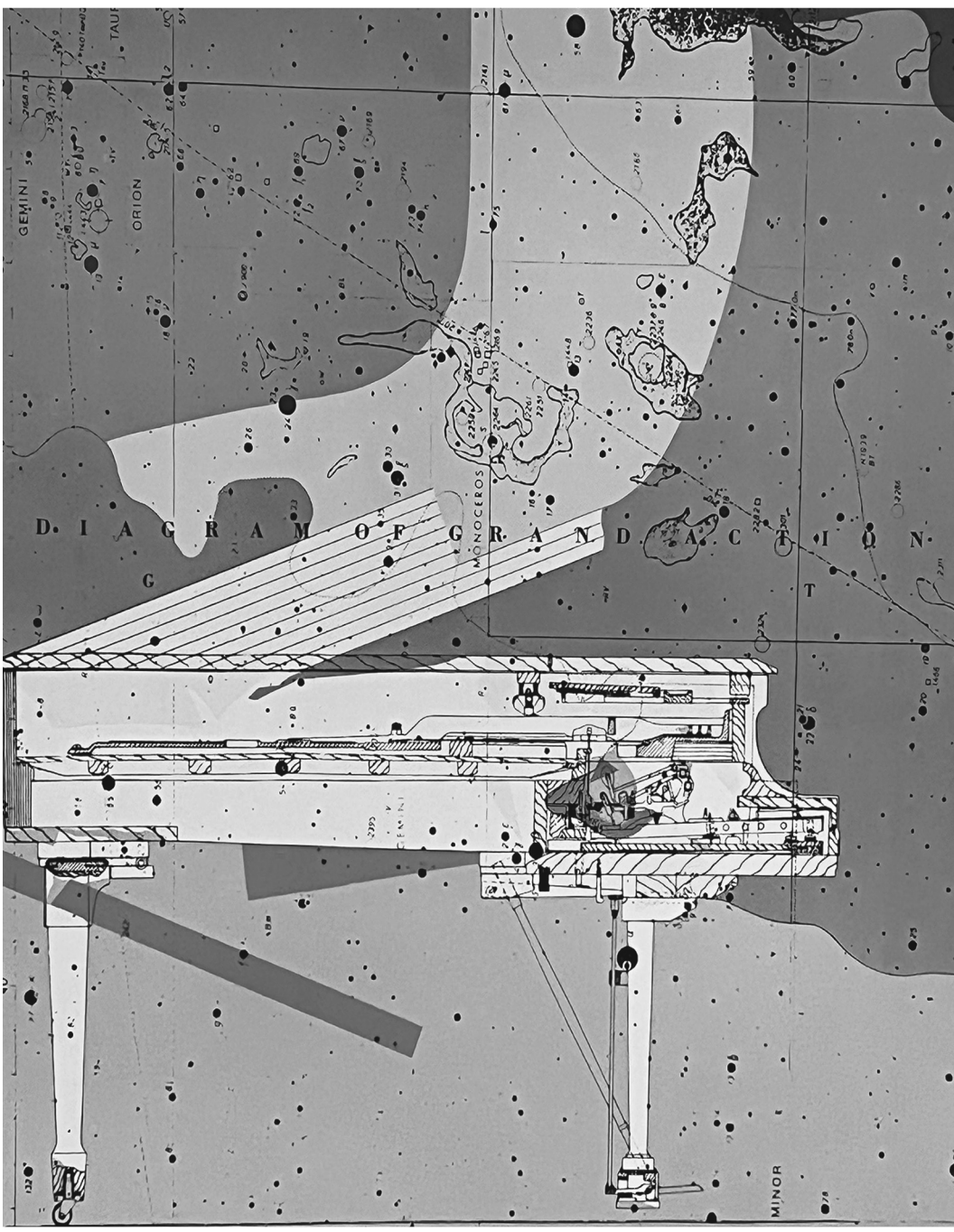


20TH CENTURY CONSORT 50TH SEASON



HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SATURDAY, MARCH 8, 2025

**The Hirshhorn Museum and Sculpture Garden
presents**

21st Century Consort

Christopher Kendall, Artistic Director
Boyd Sarratt, Manager
Terri Cigan, Administrative Director

Paul Cigan, clarinet
Lisa Emenheiser, piano
Sarah Frisof, flute
Teresa Ling, violin
Rachel Young, cello

Mark Huffman, Recording Engineer

Saturday, March 8, 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, Trevor Weston, and Amy Bahr

Program **“Art becomes Music...becomes Art”**

Intuitive Geometry (2021) Bobby Ge
Mr. Cigan, Ms. Emenheiser, Mr. Kendall, Ms. Ling, Ms. Young

On a Painting by Henry Ossawa Tanner (2020) Shawn Okpebholo
Ms. Frisof

American Canvas (2015) Jennifer Higdon
No. 1 O’Keeffe
No. 2 Pollock
No. 3 Wyeth
Ms. Emenheiser, Ms. Frisof, Ms. Young

Intermission

Shape Shifter (The Angry Bluesman) (2020) Trevor Weston
Ms. Young

You Are Still Here (2020) Sarah Gibson
Ms. Ling

Chamber Symphony no. 9 (1909) (arr. Webern) Arnold Schönberg
Mr. Cigan, Ms. Emenheiser, Ms. Frisof, Ms. Ling, Ms. Young

Program Notes

When my irrepressible friend Stephen Albert was composer-in-residence with the Seattle Symphony and I was associate conductor, Stephen was overheard asserting to Juilliard Quartet violinist and 12-tone composer Robert Mann, “Schoenberg was wrong!!” Neo-romantic that he was, Stephen meant that Schoenberg’s 12-tone method had been a 20th century dead end. But in fact, Schoenberg may have had a greater influence on his century (and certainly Bobby Mann) than almost any other composer. Yet, finally, the tonal language he and his followers attempted to expunge from “serious” new music re-emerged at last, and is now very much part of our polyglot musical world. Everything is, really!

We hear lots of tonality among the recently composed works on tonight’s program: it’s everywhere. And yet in the ardently expressive *Chamber Symphony* of 1909, Schoenberg is already plotting tonality’s demise, with quartile harmonies that erode the sense of tonal center. Ever since Schoenberg, composers have been free to explore non-tonal terrain, and this, too, you will hear among tonight’s compositions.

We include the *Chamber Symphony* among a very incomplete survey, during the years around our 50th anniversary, of grand works that have meant a great deal to the ensemble. This particular program explicitly links music and art. Schoenberg was himself an accomplished artist, painting in a style that prods the far borders of abstraction in much the same way his music does.

Finally, we note the tragic incineration of the Arnold Schoenberg Archive that had stood for decades in a Los Angeles canyon, containing a vast collection of Schoenberg’s materials brought here when he escaped the Nazis in the 1930s. It is almost unbearably poignant and ironic to memorialize this loss to wildfires during a coup happening before our eyes by FEMA-unfriendly fans of the regime Schoenberg fled.

– Christopher Kendall

Arnold Schoenberg’s progeny who are responsible for what’s left, digitally, of the Archive, have offered these words for our consideration today:

On January 8, Belmont Music Publishing was completely destroyed in the Palisades Fire. Belmont was founded in 1965 to promote the work of Arnold Schoenberg. Fortunately, the original manuscripts, paintings, and most of Schoenberg’s writings are

preserved in the Library of Congress and the Arnold Schönberg Center. Destroyed in the fire were hundreds of thousands of scores and parts, a library of thousands of books, and over 50 years of history of the performance of Schoenberg’s music including correspondence and markings by some of the most important performers of modern music. Belmont is now working to restore their physical inventory of performing materials, and Lawrence Schoenberg, Belmont’s founder, is optimistic: “We hope to rebuild our catalog in a new, digital format that will ensure Schoenberg’s music remains accessible for future generations.”

Intuitive Geometry (after Mokha Laget)

Bobby Ge

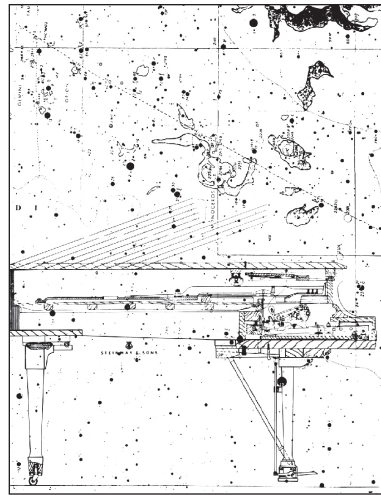
Bobby Ge (b. 1996) is an American-born, Shanghai-raised composer and media artist whose work engages with themes of communication, home, and hybridity. Described as “expressive and gripping” (*Financial Times*) and “exciting, frenzied, unpredictable” (*CityNews CBR*), his work is filled with shimmering textures and restless motion, often undergirded by a wry sense of humor.

Winner of the Barlow Prize, Ge has completed a diverse array of projects including a sinfonietta/percussion ensemble piece for the Albany Symphony’s Dogs of Desire; a saxophone concerto for the US Navy Band; a multimedia work for the icarus Quartet; and a song for soprano, ensemble, and electronics supported by New Music USA. The latter, premiered by Mind on Fire, received a 2024 ASCAP Morton Gould Young Composer Award.

The coming 2025-26 season sees several notable premieres, including a violin concerto for Keila Wakao and the Albany Symphony, a mixed sextet commissioned by saxophonist Shivam Patel, a Pierrot quintet for Music from Copland House commissioned by their biannual Harvest Fund, and an electroacoustic work for Alarm Will Sound. Ge additionally serves as the Artist-in-Residence of the Telos Consort for the year, curating one full evening-length concert while closely advising the rest of their season programming. Other engagements include performances with the Louisiana Philharmonic Orchestra, the New England Philharmonic, the US Army Band, Modern Medieval Voices, Third Angle New Music, Mycelium New Music, and the Aruna Quartet.

Ge is an avid collaborator and has had the good fortune of sharing his work with a growing list of presenters that ranges from the unorthodox—

the Space Telescope Science Institute, the Smithsonian Environmental Research Center, NJ Audubon—to the cutting edge of new music, including Beth Morrison Projects, the Attacca Quartet, Khemia Ensemble, Tesla Quartet, Blackbox Ensemble, JACK Quartet, and So Percussion. His experimental short film *You Have Entered the Public Domain* has screened at film festivals including the Golden State Film Festival and the Short. Sweet. Film Festival. A dedicated educator, Ge believes firmly in the value of the arts as an expressive and uniting force, and he has collaborated with numerous educational ensembles including the New York Youth Symphony, the Seattle Youth Symphony Orchestra, the Guangzhou Symphony Youth Orchestra, the Westside Chamber Players, and the St. Olaf Band.



He is currently pursuing his Ph.D at Princeton University, and holds degrees from the Peabody Institute of Johns Hopkins University (M.M.) and the University of California, Berkeley (B.A.). His primary teachers include Donnacha Dennehy, Nathalie Joachim, Juri Seo, Dan Trueman, Tyondai Braxton, Kevin Puts, Harold Meltzer, and Cindy Cox.

The composer writes:

I first met Mokha Laget at an artist colony during the worst of the coronavirus pandemic. We both felt extraordinarily fortunate to have been given the opportunity to concentrate on creating art during such an exhausting time, and as such, we both spent the majority of our residencies working in our respective studios. It was only in the tail-end of Mokha's stay that I finally got to see her work.

I was instantly enthralled. Her paintings possessed a palpable immediacy through their surprising scale, vibrant contrasts, and endearing whimsy. They were frequently unpredictable—trying to follow any one particular shape, I would quickly lose my place in a sea of impossible geometries. Even so, when I stepped back to consider the whole, Mokha's paintings nonetheless felt cohesive and

organic. We spoke then and there about collaborating, eventually deciding that I would write a new work based on her *Moroccan Capriccio*.

The resulting piece, *Intuitive Geometry*, seeks to capture the same kind of mercurial yet self-consistent discourse that defines Mokha's resplendent art. Filled with whirling arpeggios, mixed meters, and restless modulations, the piece is one of constant motion. Should any listener try to follow any one particular instrument, they might quickly become lost—yet even as ideas ricochet between the members of the quartet, the piece remains united through its economy of material. Virtually every gesture is built out of an unevenly oscillating third.

It was delicious fun translating Mokha's kaleidoscopic architectures into music, and I am truly grateful for her friendship and artistic generosity. Dedicated to Mokha Laget, *Intuitive Geometry* was commissioned by Copland House for its CULTIVATE 2021 emerging composers' institute, and was premiered by the Music from Copland House ensemble.

On a Painting by Henry Ossawa Tanner Shawn Okpebholo

Named the 2024 Chicagoan of the Year in Classical Music by the *Chicago Tribune* and one of *Musical America's* Top 30 Professionals of 2023, Nigerian-American composer Shawn E. Okpebholo's music resonates globally, earning widespread acclaim from critics and audiences alike. His GRAMMY®-nominated solo album, *Lord, How Come Me Here?*, reimagines Negro spirituals and American folk hymns. The press has described his music as “devastatingly beautiful” and “fresh and new and fearless” (*Washington Post*), “affecting” (*New York Times*), “lyrical, complex, singular” (*The Guardian*), “searing” (*Chicago Tribune*), “dreamy, sensual” (*Boston Globe*), and “powerful” (*BBC Music Magazine*). Okpebholo has garnered numerous accolades, including awards from the Academy of Arts and Letters, the American Prize in Composition, the Music Publishers Association, and ASCAP, and he was the inaugural honoree of the Leslie Adams-Robert Owens Composition Award.

Grants from the National Endowment for the Arts, Chamber Music America, Barlow Endowment for the Arts, Illinois Arts Council,

Tangeman Sacred Music Center, The Mellon Foundation, Wheaton College, and many others have supported Okpebholo's work. Notable commissions include those from the Chicago Symphony Orchestra; United States Air Force Strings; Copland House Ensemble; Tanglewood, Aspen, and Newport Classical Music Festivals; Philadelphia Chamber Music Society; Imani Winds; Sparks and Wiry Cries; Urban Arias; and the Kennedy Center. His art songs have been performed in concert by the Lyric Opera of Chicago, Los Angeles Opera, Fort Worth Opera, Portland Opera, and Des Moines Metro Opera. His chamber music has been presented by eighth blackbird, Copland House Ensemble, Picoso, Fifth House Ensemble, Lincoln Trio, and others. Orchestras including the Chicago, Cincinnati, and Houston Symphonies and the Lexington Philharmonic have featured his music. Okpebholo has also collaborated with renowned solo artists, including vocalists J'Nai Bridges, Lawrence Brownlee, Rhiannon Giddens, Will Liverman, Michael Mayes, Ryan McKinny, and Tamara Wilson; pianists Aldo López-Gavilán, Mark Markham, Paul Sánchez, and Howard Watkins; and instrumentalists Rachel Barton Pine, Steven Mead, and Adam Walker. His extensive artistic reach has led to regular performances at prestigious venues such as Carnegie Hall, Wigmore Hall, Lincoln Center, Kennedy Center, Kimmel Center, and the Metropolitan Museum of Art.

PBS *NewsHour* and radio broadcasts across the country, including NPR's *Tiny Desk Concert* and *Morning Edition*, SiriusXM's "Living American" series on Symphony Hall Channel, and Chicago's WFMT have highlighted Okpebholo's music. NPR selected his art song "The Rain" as one of the 100 Best Songs of 2021, one of only a few classical works to make the ranking. His compositions are featured on twelve commercially released albums, three of which are GRAMMY®-nominated.

As a pedagogue, Okpebholo has conducted masterclasses at various academic institutions worldwide, including two universities in Nigeria. His research interests have led to ethnomusicological fieldwork in East and West Africa, resulting in compositions, transcriptions, and academic lectures. He earned his master's and doctoral degrees in composition from the College-Conservatory of Music (CCM) at the University of Cincinnati. During his upbringing, a significant part of his music education came from The Salvation Army church, where he received free music lessons regularly. Inspired by that altru-

ism, Okpebholo is deeply passionate about music outreach to underserved communities.

Currently, he serves as the Jonathan Blanchard Distinguished Professor of Composition at Wheaton College Conservatory of Music and the Saykaly Garbulinska Composer-in-Residence with the Lexington Philharmonic. Shawn E. Okpebholo is based in Wheaton, IL, a suburb of Chicago, with his wife, violist Dorothy, and their daughters, Eva and Corinne.

The composer writes:

Born in 1859, Henry Ossawa Tanner was perhaps the first African-American visual artist to achieve worldwide prominence, with paintings such as *The Banjo Lesson* (1893) and *The Annunciation* (1898). Tanner was primarily a realist painter, gifted in capturing light, color, and mood as he skillfully depicted people and places, often with religious and contemplative themes. From a composer's perspective, I believe his art naturally inspires music.

Tanner's 1894 painting, *The Thankful Poor*, serves as the basis for my composition. It portrays the reality of Black lower-class life, depicting an older man and a young boy, possibly a grandfather and his grandson, engaged in a meaningful conversation while sitting at a table. I envision this scene as a guarded intergenerational time of storytelling, wisdom-sharing, and question-asking, shedding light on Black life on the eve of the 20th century.

On a Painting by Henry Ossawa Tanner: The Thankful Poor is a composition for unaccompanied flute, representing my musical interpretation of that conversation—a cherished dialogue with shifting moods, including moments of reflection, excitement, weightiness, and soulfulness. It captures the essence of both sweet and thankful moments.

American Canvas

Jennifer Higdon

Pulitzer Prize and three-time Grammy-winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has

become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by *Fanfare Magazine* as having “the distinction of being at once complex, sophisticated but readily accessible emotionally”, with the *Times of London* citing it as “...traditionally rooted, yet imbued with integrity and freshness.” The League of American Orchestras reports that she is one of America’s most frequently performed composers.

Higdon’s list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President’s Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, and violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016, the first American opera to do so in the award’s history. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina, and Philadelphia (becoming the third highest selling opera in Opera Philadelphia’s history).

Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing the work as “a deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition’s American Composers Invitational, Higdon’s *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her *Percussion Concerto* in 2010, in 2018 for her *Viola Concerto* and in 2020 for her *Harp Concerto*.

Dr. Higdon received a Bachelor’s Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.

The composer has written:

American Canvas: Three American artists...each with a distinctive palette and artistic process...each with a style that is recognizable with even the quickest glance.

Georgia O’Keeffe (1887-1986) – Every image painted by O’Keeffe has clean lines and is very articulated (as opposed to the chaos of Pollock). She would observe the simplest items: skulls, bones, flowers, the door in the inner courtyard of her Abiquiu house. When studying her paintings, one can sense the air that surrounds each object of I’ve made sure there are moments of “breath” in this movement. To reflect her lifetime of repeatedly painting certain objects, with a slightly different “framing” of color or perspective. I’ve used a smaller amount of musical materials and reframed it in different musical contexts.

Jackson Pollock (1912-1956) – AS all elements are very equal in value in a Pollock canvas...balance of color, shape of gesture, ever-swirling, lots of layers...so are the musical gestures of equal importance here. No one voice stands out; but the entire “whole” of the movement reflects the “energy” in sound equivalent to the “energy” of the image on canvas.

Andrew Wyeth (1917-2009) – This painter spoke frequently of his need to capture the intense emotion of each scene...to make a striking image. What appears to us as an ordinary object becomes an amazing canvas full of light, even with the darkest subjects. Wyeth managed to create meticulously detailed paintings filled by a million brush strokes, often done at high speed (because he painted with the temperamental method of fast-drying tempura paint). Wyeth’s constant balancing act between elements, colors, and immense detail causes a canvas to come alive, appearing almost more life-like than the real thing.

Commissioned by Dolce Suono Ensemble with grants from the Musical Fund Society of Philadelphia and the William Penn Foundation.

Shape Shifter (The Angry Bluesman) **Trevor Weston**

Trevor Weston's music has been called a "gently syncopated marriage of intellect and feeling." (Detroit Free Press) Weston's honors include the George Ladd Prix de Paris from the University of California, Berkeley, a Goddard Lieberon Fellowship, and the Arts and Letters Award in Music from the American Academy of Arts and Letters.

Weston won the first **Emerging Black Composers Project** award sponsored by the San Francisco Conservatory of Music and the San Francisco Symphony. The resulting work, *Push*, premiered by the San Francisco Symphony under the direction of Esa-Pekka Salonen in Davies Symphony Hall. *Push* was noted for, "Working in terse, delicate strokes, Weston covers a range of references from the African American musical tradition," by the San Francisco Chronicle.

Recordings and performances of Weston's chamber music include the honor of a JACK Quartet Studio Recording Project for his string quartets *Juba* and *Fudo Myoo*. Dan Flanagan commissioned *Notre Dame au Millieu* for solo violin to appear on the recording *The Bow and The Brush*. Weston's *Pinkster Kings* and *Shape Shifter* are featured on Ensemble Pi's recording *Reparations Now*. The Bang on a Can All-Stars premiered Weston's composition *Dig It*, commissioned by the group for the Ecstatic Music Festival in NYC.

The *Boston Globe* described Weston's choral music as having a "knack for piquant harmonies, evocative textures, and effective vocal writing." Weston's catalog includes numerous works for choir using secular and sacred texts. His first cantata, *A New Song*, commissioned by the early music ensemble Washington Bach Consort under the direction of Dana Marsh, explores the nature of music using original text by the composer. *American Lamentation*, composed for Choir of St. Thomas Church Fifth Avenue, Jeremy Filsell director, is an oratorio engaging the history of slavery in the NYC area and its connection to the church. The work, "establishes a distinct voice even as it incorporates a variety of traditions."

Dr. Weston is currently a Professor of Music and Chair of the Music Department at Drew University in Madison, NJ and an instructor for the Music Advancement Program and Pre-College at The Juilliard School, NYC.

The composer writes:

"I began working on *Shape Shifter* with the intention of writing a piece for solo cello from a machine's point of view. Throughout the Twentieth century, composers have created music with machines and for machines. I thought that it might be interesting to attempt to write music from the aesthetic vantage point of a machine. I know that there are numerous computer programs that can generate sounds and create incredible pieces of music, but my goal was to try to create a piece in what I imagined to be an inherent musical language created by machines. My guiding belief was that machines could not create subtle changes in expression like humans so their expressivity would come from the juxtaposition [of] contrasting musical ideas. This approach resulted in non-linear musical expression containing sequences of seemingly unrelated musical events.

Most Pop musicians use machines to create music. More than 30 years after the ascent of DJing in Hip Hop music, turntablists and music producers have connected samples of different musics together with machine-like nonlinearity for so long that this form of musical expression is commonplace in American Popular music. Samplers, drum machines, etc. are used by professional and amateur musicians alike to create music.

The idea of a mythical Shape Shifter, a being that can change its form/shape rapidly, became an appropriate title for this piece. The abruptly changing "shapes" in this work stem from the same pitches or DNA. As I continued to write the piece, the melodic vocabulary increasing included inflections of the blues, flatted thirds and fifths (hence the subtitle), along with mechanical rhythmic ideas. So, the two ideas merged: blues-like performance practices, foot stomping (as if playing blues guitar or piano), along with music that seems to toggle between different ideas mechanically. *The Shape Shifter* is an angry bluesman because most American Pop music still relies on the legacy of the blues although the contributions of the solitary itinerant Bluesman seem to have been forgotten."

You Are Still Here

Sarah Gibson

Sarah Elizabeth Gibson (21 May 1986 – 14 July 2024) was an American pianist and composer. She and pianist and composer Thomas Kotcheff formed a piano duo, Hocket. Her compositions have been performed by major orchestras throughout the United States and in Europe. She studied piano and composition at Indiana University School of Music, graduating in 2008 with a bachelor's degree in piano performance and music composition, and at the University of Southern California, where she earned two degrees in composition: a master's degree in 2010, and a doctorate in 2015.

She worked as assistant director for the Los Angeles Philharmonic Composer Fellowship Program, alongside director Andrew Norman, and as assistant professor of composition theory at the Bob Cole Conservatory of Music of Cal State Long Beach, where she also led the New Music Ensemble. Gibson received commissions from the League of American Orchestras, the Toulmin Foundation, Tanglewood Music Center, Aspen Music Festival and School, and the Seattle Symphony, among others. She was the Los Angeles Chamber Orchestra's sound investment composer in the 2018/19 season.

Her *Piano Concerto for the left hand*, premiered with her as the soloist, won the University of Southern California's competition of new orchestral music. Her work *Soak Stain* for ensemble was inspired by the art of Helen Frankenthaler, her *Warp & Weft* for orchestra was inspired by the art of Miriam Schapiro. Commissioned by the orchestra's 'Sound Investments' initiative, Gibson composed the score in a collaborative process that incorporated opinions from donors and musicians. It was played also by the BBC Scottish Symphony Orchestra in Glasgow, conducted by Gemma New.

Gibson was working on her new orchestral composition *Beyond the Beyond* in the final stage of her life, on commission from the BBC Proms for a scheduled performance in August 2024. She was unable to complete the work, but Thomas Kotcheff is to complete it for a scheduled 2025 performance with the BBC.

The composer has written:

You are still here was inspired by Mona Hatoum's artwork of the same name. The work, which is a double mirror containing the titular phrase sandblasted on the surface, allows the viewer to see

their face doubled in their reflection with this phrase stamped across their view. Hatoum describes this artwork as a way to spark a conversation with oneself about the confirmation of existence and survival. This sentiment, and the need to talk to oneself about these subjects, spoke to me powerfully during the beginning of the pandemic. My work for Jennifer was a way for me to convey that dialogue and what I was seeking in the spring of 2020: a frantic need for personal expression contrasted with a calmer desire for an empathetic space in which to create during a dark time.

– Sarah Gibson

Chamber Symphony Op 9

Arnold Schoenberg

Arnold Schoenberg (1874 – 1951) was an Austrian and later an American composer, associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. Schoenberg's approach, both in harmony and musical form, is among the major landmarks of 20th century musical thought; at least three generations of composers in the European and American traditions consciously extended his thinking or, in some cases, passionately reacted against it. During the rise of the Nazi party in Austria, his music was labeled, alongside jazz, as degenerate art.

Schoenberg was widely known early in his career for his success in simultaneously extending the opposing German Romantic styles of Brahms and Wagner. Later, his name would come to personify pioneering innovations in atonality that would become the most polemical feature of 20th-century art music. In the 1920s, Schoenberg developed and codified the twelve-tone technique, a widely influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He also coined the term developing variation, and was the first modern composer to embrace ways of developing motifs without resorting to a centralized melodic idea.

Schoenberg was also a painter published in *Der Blaue Reiter*, particularly during the years of the *Chamber Symphony, Op. 9*, an important music theorist, and an influential teacher of composition; his students included Alban Berg, Anton Webern, Hanns Eisler, and later John Cage, Lou Harrison, Earl Kim, and many other prominent musicians. Many of Schoenberg's practices, including the formalization of compositional method,

and his habit of challenging audiences to think analytically, were echoed in avant-garde musical thought throughout the 20th century. His provocative views of music history and aesthetics were crucial to many of the 20th century's significant musicologists and critics, including Theodor Adorno, Charles Rosen, and Carl Dahlhaus.

In 1933, the year the National Socialists took power, Schoenberg had to give up his post teaching at the Berlin Academy. That year he emigrated to the USA via Paris and found a job as music teacher at the Malkin Conservatoire in Boston. From 1936 to 1944 he held a professorship in music in the University of California at Los Angeles, and in 1941 he was granted American citizenship. In 1947 he was elected to membership in the American Academy of Arts and Letters, and in 1949 the city of Vienna conferred the Freedom of the City on him. Schoenberg died in Los Angeles on 13 July 1951.

Program notes

When Schoenberg completed the *Chamber Symphony No. 1* in 1906, he told his friends: "Now I have established my style. Now I know how I have to compose." Looking back, he recognized that the *Chamber Symphony* was only a way station—but an important one—on the road toward his goal, which was to master what he described as "a style of concision and brevity in which every technical or structural necessity was carried out without unnecessary extension, in which every single unit is supposed to be functional." Within a few years, Schoenberg was composing an astoundingly dense, non-repetitive, richly detailed new music. Something that did not change was Schoenberg's artistic personality and his temperament. From Romantic early string quartet to the last scores, passion is a constant, and the most immediate and ultimately overwhelming impression the *Chamber Symphony No. 1* makes is that of urgent, ardent expression.

The Chamber Symphony is in one movement; it is also in five movements. Schoenberg combines the traditional four-movement plan—sonata allegro, scherzo, slow movement, finale—with that of a single sonata movement. Although continuous, the movements are characterized sharply enough to distinguish five distinct movements. At the same time, their mutual connectedness is clear; the symphony's master plan as a single sonata movement with extended interludes on either side of the central development section is readily audible. The music that ensues is a feat of lyric inspiration.

Artist Bios

Appointed to the National Symphony Orchestra clarinet section by Maestro Leonard Slatkin, PAUL CIGAN enjoys a career as orchestral clarinetist, chamber musician, teacher, and concerto soloist. In addition to the NSO, Mr. Cigan can frequently be heard performing with the 21st Century Consort, Eclipse Chamber Orchestra, and the Smithsonian Chamber Players as well as 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. Emeneiser 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. Emeneiser 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.

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.

SARAH FRISO, 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.

TERESA LING, violin, has performed at Garth Newel Music Center since 1998, where she currently serves as Co-Artistic Director and violinist of the Garth Newel Piano Quartet. She has served on the faculties of the Washington Conservatory, University of the Pacific, University of Nevada-Las Vegas, University of South Dakota; and Augustana (South Dakota), Northwestern (Iowa) and Dordt Colleges. She has been a member of the Dakota String Quartet, Mariposa Piano Trio, and the Aurelian Trio. Additionally, she has performed and taught at the Adriatic Chamber Music Festival (Italy), the San Diego Chamber Music Workshop, and the Las Vegas Music Festival. Her awards and prizes include an Artist Fellowship from the South Dakota Arts Council, the Winnifred Small Solo Prize in London, and a Rotary Fellowship resulting in an Advanced Diploma from London's Royal Academy of Music. She has a Bachelor's degree in Molecular Biophysics and Biochemistry from Yale University and a Master's degree in Performance from Eastman School of Music. Her teachers have included Paul Kantor, Donald Weilerstein, and Carmel Kaine.

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

The 21st Century Consort offers FREE Concerts 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).

Performances are at capacity; we urge early reservations at <https://hirshhorn.si.edu/event/21st-century-consort>

“Child’s Play” ■ SATURDAY, APRIL 12, 2025

A program about music and art intent on recapturing childhood’s vision of the world, featuring grown-up music about toys imbued with a child-like spirit of fun, including a world premiere by composer Jon Deak, the second installment of an epic, three-part eco-saga.

“It takes a long time to grow young” – Picasso

SOFIA GUBAIDULINA *Musical Toys*

JURI SEO *Toy Store*

JON DEAK *Greta the Fearless (World Premiere)*

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Compiled February 2025

